

Sets in Order

The Official Magazine of SQUARE DANCING

AUGUST 1962

35¢



TIME TO SQUARE-UP

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of *Sets in Order*

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Callers

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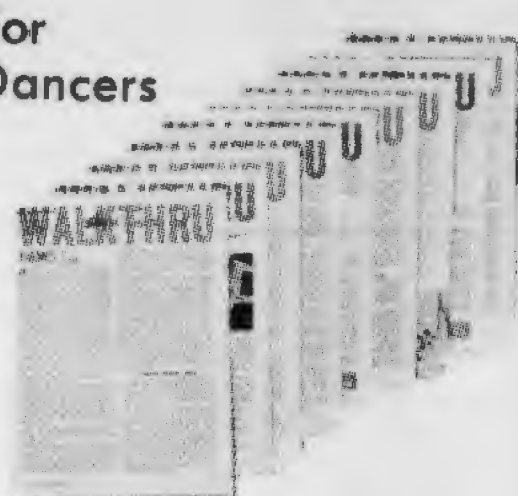


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Callers



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and dances galore

For
Dancers



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of helpful hints



and for
everyone pictures of
how to do the dances



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items from all parts
of the world



with information from
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each year—Handbooks

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as these
in the
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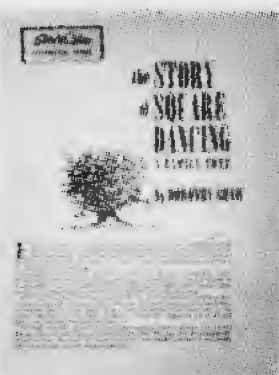
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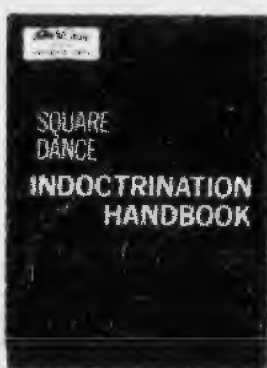
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For
All
Dancers



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To your hobby

For
Newer
Dancers



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on the right foot

And
For
You
All



To help you plan
square dancing in
your home.

There'll be
Lots more, sooooo
KEEP 'EM COMING

Sets in Order

462 N. ROBERTSON BLVD.
LOS ANGELES 48
CALIFORNIA



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Thank you for the cover of S.I.O., May 1962. We of the Electric Light Industry have long been neglected. From the power house worker to the meter reader we are at the service of the public and industry, supplying a continuous flow of electricity through the "lines" to the homes. Most people take their light fixtures as they would a piece of furniture, forgetting what is behind them.

Being both a power house worker and square dancer I wish to thank you for your coverage. It does my heart and dancing good to know that someone thinks of us.

Norman J. Sarosi
Devon, Conn.

Dear Editor:

A hearty "amen" to Art Symons' article, "On Rat Race Square Dancing," S.I.O., April 1962, also your comments on the swing and do si do. I have felt for some time that the whole activity is on its way out if we don't cut out this everlasting rush of new "basics," most of which are pure garbage, and get back to dancing for fun and relaxation. There is also entirely too much emphasis being put on organization. Big dances, big festivals, big committees, big promotion. Big deal!

As for the do si do, my guess is that the main reason many callers have quit teaching it is because they are just too lazy to take the time to teach one of the most beautiful figures ever executed on a square dance floor . . .

Ted King
Springfield, Ore.

By now you have seen that our July magazine featured two pages on the Do Si Do in the style picture series. You can just bet that some of the folks reading it will learn about the Do Si Do in this way for the first time. Editor.

Dear Editor:

On April 4th the Pa's N Taws of Woodland Hills graduated a beginners' class in square

(Continued on Page 38)

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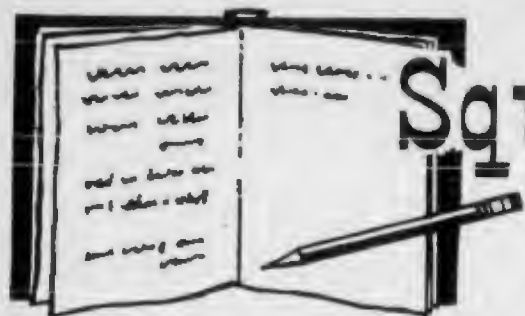


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- Aug. 4—Spanish Trail Fiesta Ann. S/D Jamb.
Ft. Lewis Fieldhouse, Durango, Colo.
- Aug. 4—Fontana Staff Roundup Dance
Munic. Audit., Birmingham, Ala.
- Aug. 4—Gala Seafair Square Dance
Olympic Hotel, Seattle, Wash.
- Aug. 4-6—3rd Annual Gopher Club Camporee
Holiday Beach, Lac Du Bonnet, Man., Can.
- Aug. 5—Ann. Dancers' Picnic & Square Dance
Ranchland, Camp Hill, Pa.
- Aug. 8—Annual Summer S/D Jamboree
H.S. Parking Lot, Ashtabula, Ohio
- Aug. 10-11—Pennsylvania State Festival
State College, Pa.
- Aug. 17-18—Century 21 N.W. S/D Conven.
Arena, World's Fair Grounds, Seattle, Wash.
- Aug. 17-18—Umpqua Area Council S/D
Roseburg, Ore.
- Aug. 17-19—4th Wisconsin S/D Convention
Mary Sawyer Audit., LaCrosse, Wisc.
- Aug. 19—Annual Callers' Roundup
Ranchland, Camp Hill, Pa.
- Aug. 24—Annual Hershey Dutch Days S/D
Hershey Park Ballrm., Hershey, Pa.
- Aug. 24-25—13th Ann. Western S/D Festival
New H.S. Gym, Laramie, Wyo.
- Aug. 29—Guest Caller Dance
St. Francis Audit., Traverse City, Mich.
- Aug. 31, Sept. 1-3—6th Annual Kon Yacht
Labor Day Square Dance Weekend
Conneaut Lake Park, Pa.
- Sept. 1—Barkerville Centennial Jamboree
Community Hall, Wells, B.C., Canada
- Sept. 1-3—6th Ann. Florida Knothead Konven.
Munic. Audit., Clearwater, Fla.
- Sept. 1-3—Knothead Jamboree
Old Faithful Lodge, Yellowstone Pk., Wyo.
- Sept. 7-8—Greater N.O. Assn. 5th Ann. S/D
Festival, Munic. Audit., New Orleans, La.
- Sept. 9—3rd Ann. Knothead Reunion
Garden State Plaza Audit., Paramus, N.J.
- Sept. 9-16—State Square Dance Week
California
- Sept. 13—Knoxville Assn. Guest Caller Dance
Knoxville, Tenn.

Sets in Order

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and for the general enjoyment of all.

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SINGING CALLS

HELLO, HELLO, HELLO — MacGregor 923 *
Key: G **Tempo:** 131 **Range:** High HC
Caller: Jerry Helt. Low LC
Music: Western 2/4 — Violin, Accordion, Banjo, Bass.

Synopsis: Complete call printed in Workshop.

Comment: Music is thin but well played. This is a re-release on the instrumental. Jerry calls some of the dance patterns different than those on the call sheet. Both versions are good but most callers will want to try Jerry's version.

Rating ☆☆☆

RED HOT MAMA — Old Timer 8178

Key: E flat **Tempo:** 128 **Range:** High HC
Caller: Johnny Schultz Low LB
Music: Western 2/4 — Guitar, Accordion, Bass

Synopsis: (Break) Heads right and left thru — sides cross trail — corner left and thar star — shoot star, go right and left thru, turn full around — ladies chain to a left allemande — grand right and left promenade — swing. (Figure) Heads lead right and circle to a line — pass thru — bend the line — do sa do — ocean wave — right and left thru — square thru — corner swing — promenade — swing.

Comment: Tune is "Some of These Days" and though it is a small group the music is adequate. The call is exceptionally wordy and does not follow the standard meter of the original song, but any caller who can talk fast enough should be able to do it. The dance is fast moving and uses conventional patterns. Rating ☆

(Continued on Page 50)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding. No rating will be shown for Sets in Order records as the reviewer is a member of the S.I.O. staff. In place of the rating symbol will be the initials S.I.O.



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THE SQUARE DANCE PICTURE: Last June was graduation time in square dance groups from one end of the country to the other. Here, in a typical square dance commencement scenes are the happy dancers you might expect to find in Evansville, Indiana; New Orleans, Louisiana; or Spokane, Washington. These folks however are the Hilltoppers from Oberammergau, Germany. At the graduation exercises in this old Bavarian Alpine village Mrs. "Shirl" O. Whaley, co-organizer of the Oberammergau dancers, caps Gene Hopkins, the first graduate of the newly formed club. Members of the "Dip-n-Divers" who traveled from Munich to participate in the graduation are Chuck De Shong (with hat), the caller, and Stella Bottger, Secretary-Treasurer.



bob osgood

August 1962

IT'S THAT TIME AGAIN. The lull before the storm; The brief breathing spell in many areas that precedes the rush of new dancers into fall classes.

This is the time to begin preparing for the class season — procuring the halls, overhauling equipment, and planning publicity programs to entice the non-dancer into becoming a part of *your* hobby.

The job of recruiting at one time fell squarely on the shoulders of the teacher, but today this operation becomes the responsibility of dancers, clubs and associations alike.

Last year we ran a rather complete series on a *Double the Dancers* program (Sets in Order September 1961). In the article, artists presented ideas for direct mailing pieces, posters, newspaper stories and other methods of reaching the public. This year we're starting a month earlier, hoping to encourage you, through the poster on the cover and the ideas on pages 12 and 13, to make this coming season the greatest in square dance history.

Speaking Out

MISREPRESENTATION of square dancing — as we all know it — in the press, in advertising, on television and in the movies has always left enthusiastic dancers with the question, "How do you counteract publicity of this type?"

Every time something of this nature comes out we can be reasonably assured of a good handful of letters on the subject. The latest item under this heading was the recent coverage of the Golden State Roundup held in Oakland, California. (Time Magazine June 8th, 1962.) Perhaps you still have a copy lying around the house to which you can refer.

Basically the article was a good one and the non-square dancer reading it would feel that

the copy described the square dance activity as he always understood it to be. Not completely corny perhaps, but not too far removed from the barn. Such phrases as "Eight spin away with a half sashay" honked the caller . . . while the music sawed and pounded out She'll be Comin' Round the Mountain" caused a good number of today's devotees to squirm a bit. A metronome beat of 145 and a listing of other tunes supposedly synonymous with today's square dance picture " . . . like Skip to My Lou Gal, or Turkey in the Straw, Buffalo Gal or Darling Nellie Gray," were also good for a few shudders.

Enthusiastic square dancer, Bill Johnston, in Norristown, Pennsylvania, in defense of his hobby wrote the following letter to the editors of Time Magazine. See if you approve.

June 7, 1962

Editor, Time Magazine
Time and Life Building
Rockefeller Center
New York 20, New York

Sir:

I was both pleased and disappointed to read your recent article on Square Dancing. I was pleased that you saw fit to give our activity mention in your illustrious pages and that you referred to the little known fact that there are so many participants, and that you took due note of the friendliness of this activity. But, I was disappointed by the facts as though they were the usual thing.

Some of us have struggled for fifteen or twenty years to lift square dancing out of the hayloft and to develop it into the new brand of modern square dancing that is a wholesome, social recreation worthy of the respect and attention of all citizens. It is somewhat disheartening, therefore, that your writer seems to feel it is necessary to add a hill-billy flavor.

Actually, square dancers are perhaps the most average group of Americans you will find anywhere. They come from all walks of life, all racial origins, all social classes, all types of occupations, and all religions. Yet, when they are square dancing together the friendly atmosphere which pervades recognizes no barriers, for such

barriers never existed in the first place. You say that "square dancers tend to be middle aged couples in the kind of jobs that include little social life," but this depends upon TIME's definition of "social life." In our definition this is our social life. It is true that we square dance on village greens, in country barns, school gymnasiums, but you should have also mentioned that we dance in some of the best resorts during week-long vacation institutes, and in some of the best hotels in the larger cities (for example the Park-Sheraton in Washington, the Bellevue Stratford in Philadelphia, and the Chalfont-Haddon Hall in Atlantic City).

While a few callers may "honk," most of the better callers will either sing or use a very melodious and musical chant (or they might use both styles). The dancers may at times "careen, reel, wheel, and jump;" the bulk of the modern square dancing is a smooth, graceful body movement which accurately qualifies as a dance. You refer to a speed of 145 beats to the minute — this is quite the rare thing, and the general average tempo would be more nearly 130 beats to the minute.

I was particularly dismayed by your reference to our tunes. You mention six different tunes which are real oldies, but they are very seldom used any more. Our modern "patter tunes" are almost an entirely new variety, and nowhere have you mentioned the fact that we use to a great extent tunes that were popular from the '20's right up to the modern pop tunes — tunes such as Margie, You Do Something To Me, Amapola, Billy, Kingston Town, etc., etc., and your quote of the calls for the old-time "Camptown Races" (which is seldom used any more) is like referring to corsets when you are talking about modern fashions. Why didn't you quote a modern tune such as Billy*:

**Four ladies chain three-quarters round that ring
The heads go forward up and back
Square through three-quarters round and then
you separate
Go round just one and star through
A right-hand star, you turn it once to the corner
Left allemande come back and promenade
You promenade, Oh what a thrill
You get on home and swing with Bill.**

It was good of you to mention the Ninth Annual Golden State Round-up in Oakland, California, but don't forget that there are many such festivals being held all over the country throughout the year, to say nothing of the annual "National Convention" which is being held right now in Miami, Florida. Last year's "National" held in Detroit's Cobo Hall drew 16,000 dancers** from all over the country and from some foreign countries.

Yours very truly,
Bill Johnston

*Billy — S.I.O. F-116

**The total was actually slightly over 18,000 dancing participants.

Squares of Yesteryear

THE FIRST ISSUE of Sets in Order appeared on the scene 'way back in November, 1948. The first set of eight square dancers gathered together long before that, several hundred years in fact, if you go backwards through the historical lineage of our dance.

As an eager participant in this hobby it is only natural that each dancer feels that his beginner class was the ONLY one, that his club is the GREATEST, that the activity never even really existed before HE joined it. That's one of the wonderful parts of this recreation — it becomes an exhilarating, personal experience to each individual as he discovers the joys that lie within the boundaries of square dancing.

However the activity has been around for a good while and we thought it might be fun occasionally to take a look over our shoulders and see what folks were doing in the activity a bit ago. Perhaps things haven't changed as much as we sometimes think. Perhaps the dances, the pleasures and even some of the problems may be similar to what we experience today.

So here from the pages of Sets in Order of August 1952 (10 years ago), are reprints on the Squares of Yesteryear:

From the Floor: *"Dear Editor: I have debated for the past four years of square dancing whether square dancing made wonderful people or whether wonderful people were square dancing . . . This I do know, if anyone has a job to be done, all he has to do is get himself a group of square dancers, turn the job over to them and relax. It will be done on schedule . . . with a lot of cooperation, friendliness and good fellowship."*

—Doesn't that sound like some of your square dance friends?

Article on Ronald Colman: *"In a recent radio show . . . Mr. Colman was prevailed upon to do a little calling. 'I must confess,' he said, 'I enjoyed myself hugely. I think square dancing is a social release . . . for a brief time it allows people to regain the mutual shoulder-to-shoulder, hand-in-hand group spirit of their frontier forebears . . .'"*

—Favorable publicity on square dancing presented in the right light is always desirable.

Welcome idea for newcomers: *"Inside the*

printed program of the Slix 'n' Hix Square Dance Club of Decatur, Ill., is a little notation, 'Welcome, New Members — Dive on in — We'll try and give you a lift.' That seems a cheery invitation and a helpful one, in view of the many new-ish dancers who approach their first club meetings with fear and trembling, sometimes warranted."

—Good advice, even for today.

The ads for women's fashions look a bit different with the dresses down to the ankles. From the feminine viewpoint this is real progress. Ironing square dance dresses used to be a rather lengthy process.

Truism

"Girls: Nothing lasts as long as a dress you don't like." —*Keystone Club Square Notes*

Looks at Books

HAVE YOU EVER WONDERED who contributed the call *Alamo style* to the square dance picture? How about the *Allemande Thar* — when do you think it was written? With everyday terms like *cross trail*, *ends turn in*, *square thru* and *star thru*, we often find that we take these creations for granted — supposing, perhaps, that they just fell into the square dance scene through some miraculous series of events.

A fairly new text in the square dance field "Instant Hash" by Rickey Holden and Lloyd Litman lists more than sixty terms, many of them accepted basics, naming their creator and the date on which the term was first used. We've discovered that *Alamo style* was originated by Rickey Holden in 1949, *Allemande Thar* by Lloyd Shaw in 1938, *Cross Trail* by Pat Pattison in 1940, *Ends Turn In* by Ed Gilmore in 1952, *Square Thru* by Bill Hansen in 1957 and the *Star Thru* by Ed Michl in 1960.

Bits of information, such as this, dot this extremely interesting text book. Actually this volume is loaded with valuable information that will be helpful to any caller and should prove interesting as well to many enthusiastic square dancers.

Recently this book and two others have added quite a bit of information to the current square dance calling library. Here is a quick glance at all three.

Instant Hash, Rickey Holden and Lloyd Litman (7309 Greenleaf Avenue, Cleveland 30, Ohio — Price \$5.00 per copy). "An advanced

text on modern square dance figures with over 230 practical examples and also hints on how to analyze and simplify hash and to change figures quickly and easily for more dancing fun." A very practical text, with diagrams for easier visualization of the various dances, covers the field from the simplest single visiting dances to the most intriguing current combinations.

The Keys to Calling Square Dances, by Don Bell and Bob Dawson (4715 Greenwich Drive, Sarasota, Florida — \$7.95 per copy). Originally designed as a text book for personally conducted classes by the two authors, this single volume contains a complete course of study covering several types of calling. Not designed as a collection of calls, the book aims for developing individual caller skills, works a bit on tips to new callers, helps for teaching beginners, and even touches a bit on sound equipment and placement of speakers.

Square Dance — A Caller-Teacher Manual, by Jack Mann (540 Alcatraz Avenue, Oakland 9, California — \$2.00 per copy). Over a period of years the author, a math teacher when not calling square dances, developed a method of teaching beginner classes which proved so successful to him that he has incorporated the different material into a series of 15 lessons, which make up the basic pattern for this text. Through the use of special symbols a great deal of material has been worked into a limited amount of space. In addition to the lesson plans, more than 65 dance descriptions created by the author are included.

When somebody asks us which text on square dance calling can help the most, we can only say that you will find something of value and of interest in every book you can add to your library. No book or caller's course can automatically turn a person into a caller. Actual experience, study and practice alone can do the trick. However, the more information a person absorbs the better perhaps is his ability in making decisions for himself in the process of becoming an efficient caller.

Putting It Before the Public

Dave Reid of New Orleans, La., found the following "ad" in his local paper:

"WANTED: A taw for maw. Male who knows how or interested in learning to square dance. Unencumbered, between 35 and 45. Write Box L-236, T-P States-Item."

OVERSEAS

Germany . . . Taunus Twirlers, a Junior High teen age group, was formed a year ago. They held their latest graduation dance on May 19 and the current class will swell the membership to 90 youngsters. They have danced exhibitions for various service-connected clubs in other sections of Europe as well as the Frankfurt, Germany area; are dancing for German-American Relations and will serve as the host club to the teen age clubs at the European Jamboree planned for July 6-7 in Frankfurt. Jocko Manning M.C.-ed the graduation as club instructor and John Baumgartner shared the mike. Two teen age callers were also on the program; Bill Gustafson (13) and Ron Whelan (15). They are charter members of the Twirlers.

Beaux and Belles of Frankfurt, Europe's oldest club, graduated another large class on May 5 at the Frankfurt High School. John Baumgartner, club instructor, shared the calling with Lloyd Poole.

Plans for the July Jamboree, being hosted by the Beaux and Belles, include the use of three ballrooms, one of which will be used exclusively by teen agers. There will be five M.C.'s, continuous dancing on the evening of July 6 and dancing on July 7 starting at 1300 hours, with round and square workshops, etc. Some 1000 dancers are expected. —Jocko Manning

One of the far-flung square dance clubs is the Ferris Wheelers of Erlangen, Germany. This group of soldiers and their wives are introducing square dancing to the American military and German civilians alike. The name comes from the name of the post, Ferris Barracks. During the German Fasching season, comparable to the New Orleans Mardi Gras, the Ferris Wheelers danced as guest entertainers at a German party. They again appeared at the Officers' Club in May.

All credit for organizing the group goes to Captain Charlie Hoyt, a tank company commander who was initiated into square dancing fun at Fort Leavenworth, Kansas (are you listening, Joe O'Leary?). Charlie is caller for the club and is its president, too.

—Major F. J. Bloom

Dave and Lucille Fike graduated two classes recently. The square dance class was a beginners' class of the Heidelberg teen club, the Happy Pairs, the charter members of which

were graduated from Mat Matychowiak's last Heidelberg Hoedowners beginners' class. The Hoedowners are the sponsors of the Happy Pairs and an "Advisory Council" from their membership acts in an advisory capacity to the young people.

There is increased interest in round dancing in Heidelberg and since it doesn't work too well to teach rounds at the regular square dances, the Dave Fikes were recruited to have a Basic Rounds Class. They presented an 18-week course, teaching both two-steps and the waltz, and it has been well accepted. At first only four or five couples were interested but later an average of 14 couples attended each weekly class, graduating in April.

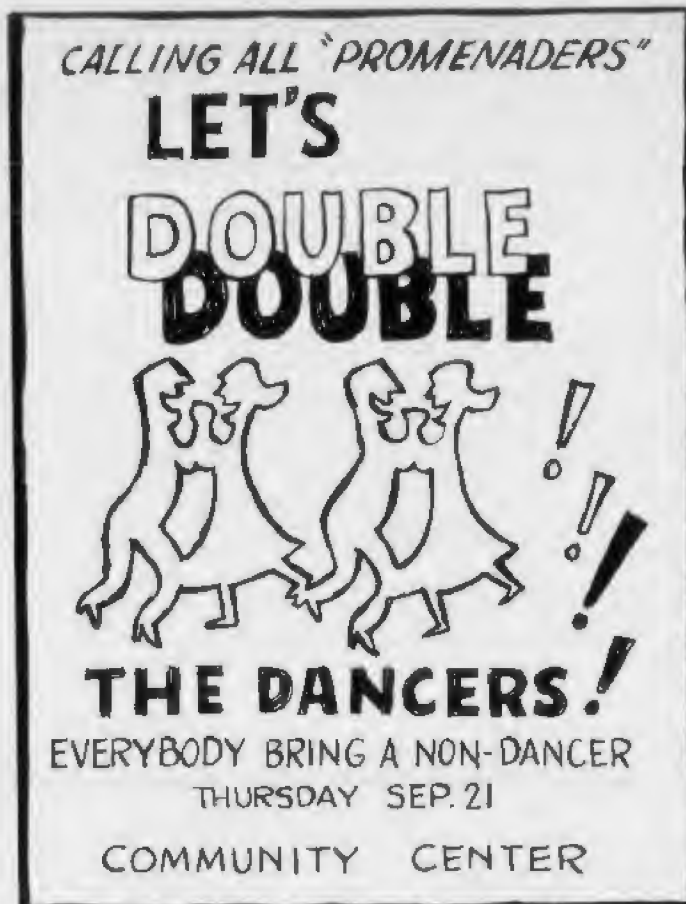
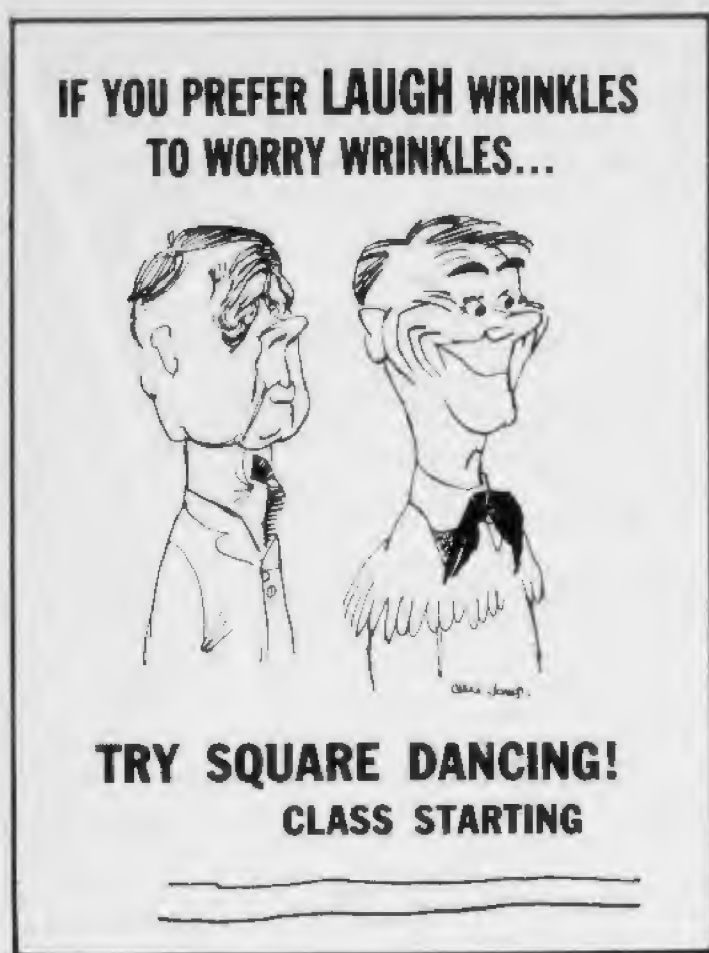
—S/Sgt. David Fike

In early January a new square dance club, the Soest Belles & Beaux began "operations" in Soest, Westphalia, Federal Republic of Germany. All members are from the four Canadian Infantry Brigade Groups and the club has met with success. Caller-instructor is Steve Potter, a victim this summer of "rotation" back to Canada. Potter is however working hard to leave behind him a core of enthusiastic dancers and he is training potential callers as well.

At the end of February the Soest club invited a U.S. Army square dance club, Nato Squares at Ludensheid and the Desoesters, another area Canadian club and it was a very rewarding evening for all concerned. The get-together was especially enjoyable because these groups are somewhat detached, geographically, from other European square dance clubs.

—Sgt. C. E. B. Newman

Korea . . . Jumping across the world, square dancing and calling for the Seoul Promenaders has made his time away from home and family seem shorter to E. R. Butler. He has been in Korea nearly two years. The Seoul Promenaders are sponsored by the Seoul Area Command Service Club and dance each Friday night. Between six to ten squares show up, including Korean college girls and U.S. Army enlisted men and airmen. About once a month the Promenaders take off to visit some service club nearer the O.M.Z. A bus-load of callers, girls, helpers, sponsors and equipment, makes the trip and the gratitude of the soldiers in the remote areas has been most heart-warming.



POSTER IDEAS FOR YOU



SOMEWHERE OUT THERE within a short distance of your home are literally thousands of wonderful persons, who, though non-dancers at the present time, are just waiting for a new beginner's class to start. Perhaps with a bit of imagination you can help to attract these potential Do Si Do fans into the next class. A good interest-stimulator in any area are attractive posters that tell the "when-where-what-why" of any new class. Posters aren't difficult to make. From the ideas shown here perhaps you can come up with some real eye-catchers. You're invited to use any of these ideas or parts of them to design posters all your own. Good luck!

BITS FROM HERE & THERE IN THE WORLD OF SQUARE DANCING

1963 NATIONAL CONVENTION

Governor Elmer L. Andersen of Minnesota has proclaimed the week of June 17-23, 1963, as "Square Dance Week, 1963," in conjunction with the 12th National Square Dance Convention planned for St. Paul during the month of June. Gordon W. Pierce of Elbow Lake, Minn., has been appointed General Chairman for the Minnesota National.



Minnesota Governor Andersen, extreme left, joins in a star with square dance leaders Barbara Aamot, Maudie Woodward, Whitey Aamot, the Gordon Shevlins and Walter Borcherts. At the mike is Lynn Woodward, long-time caller and Minnesota square dance pioneer.

CUTTING IN CUT OUT

By Marion Hardy — Van Nuys, Calif.

Whatever happened to "cutting in"

On Swing or Allemande?

It kept the dancers all alert

To changes quite unplanned.

It might be fun to try again

Reviving this old sport

To quell the cliques and help them mix

On Star or Rip and Snort.

PLAUDITS FOR BOB

Bob Van Antwerp of Long Beach, California, in addition to being a top-ranking caller, is also making a name for himself in recreation work. He is being promoted to the position of assistant director of the Long Beach Recreation Department, which means he will supervise the department's entire program.

In recognition of his advancement — and just because they think he's a great guy — some 600 dancers gathered at Pan American Park in early

June. The occasion was the graduation of Bob's last square dance class in 12 years of instructing in Long Beach. It was considerably more than that, for the dancers packing the hall gave him a real surprise party and gifts of appreciation for all of the fine work he has done for square dancing. During the 12 years Bob has been teaching, over 16,500 people have learned square dancing from him.

DANCE WEEKEND IN LAS VEGAS

The fabulous (it's a word you get used to) new Convention Center in Las Vegas, Nevada, housed the First Far Western Square Dance Convention on May 24-26. Some 3500 square dancers congregated over the three days, many planning their yearly vacations to take in this event. States represented included Washington, Oregon, California, Arizona, Utah, Montana, Idaho, Colorado, Wyoming and of course, Nevada. Events began with a street dance among the downtown Las Vegas casinos on Wednesday night. This was followed by a complete program of events on Thursday and Friday, with workshops, panels and general dancing. Most of the square dancing was in the Rotunda.

On Saturday morning at the early hour of 8:00, several hundred dancers of both genders gathered at the Dunes Hotel for a Hunt Breakfast and Fashion Show. The breakfast was one of those buffets which stretched sumptuously in two directions.

The panel-workshop-dancing program resumed after this and, importantly, the future of the Convention was decided upon. The name is officially Far Western Square Dance Convention. It will be held somewhere in the area of the states mentioned above, with the Continental Divide as the Eastern boundary, *unless* a National Convention is held in the area that year.

Extra-curricular planned activities in Las Vegas included a visit to a rodeo at Twin Lakes Lodge, a trip to Hoover Dam and an outdoor Western Bar-B-Que.

Some two dozen top notch western callers were at the microphone for this Convention, the General Chairman for which was Jack Matheny of the Whirlaways Club. Round dance leaders were also from the western area. Both the Governor and Lieutenant Governor of Nevada were on hand to greet the dancers on Saturday night.

WALKTHRU

Sets in Order

THEMES WHEEL INTO FALL WITH A "MYSTERY TRIP"

THE FALL SQUARE DANCE SEASON is about to begin and in many areas clubs must gather up their scattered, summer-weary members and get them started again. One way to manage a renewal of interest might be to plan a "mystery trip" for the entire membership.

Club officers, who will likely be the ones instigating the mystery trip must perforce find another club, either in the same town or within fairly close range elsewhere, which is able and willing to host a large group. The night should be decided upon — or perhaps a Sunday P.M. — and the date set. Utmost secrecy should surround all of this planning, as a whispered word could spoil the fun.

With the date established, play up the trip for all it is worth. Send announcements to the membership inviting them to travel, they know not where, to square dance. Follow this up with telephone calls but never, never divulge the destination. The club caller should be in on the secret because he will probably want to participate, too. But that's the exception.

When you have some idea how many people can go, charter your bus — or busses. Continue to work closely with the hosting club and if overnight arrangements have to be made, be sure they are well in hand. As usual, the success of a trip like this depends upon the careful pre-planning.

The Monroe Promenaders in Monroe, Michigan, enjoyed their first Mystery Trip in early 1961 — and crossed a nation's border to do it! There were weeks of careful planning between the caller of the host group in Windsor, Ont., Canada, Ken Pask; Don Erwin, Chairman of the Gingham and Swing 'Em hosting club; and the Paul Plehns and Rudy Hasselbachs of the Monroe group. En route, the bus driver was given directions from sealed envelopes at intervals along the way. The final instructions took

the group thru the Tunnel in Detroit to the Windsor side of the Detroit River. They were met by Erwin and taken to the Northwood School where they were given a warm reception. A special badge was created for the trip.

The important thing is to *plan carefully* — and to *keep the secret*. No whisper should leak out to the intrepid travellers. If the trip is a fairly long one, it might be fun to have games and sing-times and perhaps have everybody "shift" now and then, to get a new "partner" or seat-mate.

Try the idea and give your fall dances a real "wheeling" start.

IN THE PUBLIC EYE

ONE QUESTION frequently heard among square dancers is, "How can we attract new people to our activity?" Obviously there is no pat answer and active square dancers everywhere are always eager for suggestions.

The Rhythm Squares of Ft. Lauderdale, Florida, found one solution which they recently applied in their own area and which could certainly be duplicated in cities across the entire United States. The results in their case were overwhelmingly successful.

The City Recreation Department of Ft. Lauderdale annually sponsors a Hobby Show. Previously square dancers of that location have danced a tip or two for the enjoyment of spectators attending the Show. This year, however, the Rhythm Squares decided to sponsor a square dance booth.

Members of the club constructed the booth from four sections of 4' x 8' plywood, hinged into two folding sections for quick assembly and easy handling. The wings of the booth were slanted to create more breadth, and then the entire set was painted an ivory color.

Another club member, a sign painter by trade, handled the lettering department. Then square dance clothing, posters, pictures and information were mounted on the booth panels.

The WALKTHRU

Square dance music was played for background atmosphere.

Leaflets filled with square dance data, invitations to a future club dance, class information and free copies of Sets in Order were given away to interested spectators. Club members, dressed in full square dance regalia, took turns in manning the booth.

The result of this club project was two-fold. First, the club members achieved a happy and proud sense of unity and accomplishment and all stages of the event — making, handling and dismantling — went smoothly and cooperatively. Secondly, the enthusiasm and acceptance of the non-dancing public resulted in a waiting list for the next beginner class.



An eye-catching booth attracts much favorable attention.

Perhaps other square dancers will be able to follow the Rhythm Squares' lead and attract some of the thousands of people who attend the multitude of Hobby Shows across the country into our favorite recreation.

SQUARE DANCE PARTY FUN

THE LION HUNT

The following dramatic and rhythmic stunt is a proven, sure-fire after party hit with any size audience. It requires no props, can be used in a small or large hall and is a whale of a lot of fun for everyone.

The only preparation necessary is for the leader of the after party to memorize the verses so that he may be free of any prompting sheets and thus can throw himself enthusiastically into the spirit of the drama.

The lines of the story are spoken in a rhythmic chant and are accompanied by appropriate motions which also follow the same rhythm. Each line is given first by the leader and then mimicked by the audience. The success of this stunt depends on the audience repeating exactly the rhythm, tone of voice and gestures of the leader.

The leader should explain to the group that they are all going on a lion hunt and of course that is a very dangerous activity so everyone must stay close together and do just what he does. Then he will start the drama (note the emphasis on the first line as a sample of the chant to be followed):

Verse

Leader: Do you *wánt* to *gó* on a *líón hún*t?

Group: Do you want to go on a lion hunt?

Leader: Come on, let's go.

Group: Come on, let's go.

Chorus

Leader: Going on a lion hunt. (Slap palms against thighs in walking rhythm and continue this action.)

Group: Going on a lion hunt. (Imitate leader's slapping motion on thighs.)

Leader: I'm not afraid. (Shake head negatively.)

Group: I'm not afraid. (Same motion.)

Leader: I've got my gun.

Group: I've got my gun.

Leader: And bullets by my side. (Slap sides.)

Group: And bullets by my side. (Same motion.)



Verse

Leader: We're walking through the tall grass.

Group: We're walking through the tall grass.

Leader: It makes a swishing sound. (Slide one palm back and forth against the other.)

Group: It makes a swishing sound. (Same motion.)

Leader: Swish, swish, swish.

Group: Swish, swish, swish.

Chorus

Repeat as above with walking sounds.

Verse

Leader: We're coming to a river.

Group: (Repeat each line of leader from here on.)

Leader: It's not a very big river.

Leader: It'll be an easy jump.

Leader: We'll take a little run.

Leader: And then a big jump.

Leader: Run! (Fast patter on thighs with hands.) Jump! (Lift hands in air for brief moment; then continue walking rhythm.)

Chorus

Verse

Leader: We're coming to a big rock. (Stop walking sounds.)

Leader: Can't go under it. (Shake head negatively.)

Leader: Can't go over it.

Leader: We'll have to go around it.

Chorus

Verse

Leader: Be careful now, we're in lion country.

Leader: Let's climb a tree and look around. (Bend arms in front of body as if reaching around a tree trunk. Climb up tree in this fashion until standing straight.)

Leader: Let's look to the north. (Shade eyes with hand and peer to the north.)

Leader: I don't see anything.

Leader: Let's look to the south. (Shade eyes and peer to the south.)

Leader: I see something. It looks like a lion.

Leader: It is a lion.

Leader: Let's get out of here. (Frantic climb back down tree, running sound at top speed, around the rock, run and jump motions over river, through the grass. Then leader will stop and mop brow.)

The fun of this stunt is that when leading the story, the leader may add his own verses as

The WALKTHRU

he chooses. The hunt may go over bridges, into caves, continue on horseback, etc. Appropriate actions are chosen for each one. Remember that the same chorus (Going on a lion hunt; I'm not afraid, etc.) is repeated between each verse and that each line said by the leader is to be mimicked exactly by the audience. The repetition of the group's lines have been eliminated here for the lack of space.

BADGE OF THE MONTH



A new square dance club, faced with the getting-organized expenses and a non-existent treasury, often must look for ways both to augment its financial situation and to furnish club badges to its members.

The Rompin' Stomper Club up in Portland, Oregon, was confronted with just such a predicament and offers its solution here as a possible remedy for other new groups in the process of forming.

The folks had decided upon a name and had chosen a design for their badge. Now the problem was to execute this into a finished product. Their limited treasury necessitated a search for an inexpensive means of making the badges.

Since the selected name was the Rompin' Stompers and they meant to represent this with a "stompin'" boot, what better material for the badge than leather? By buying the leather from a leather goods house and doing the rest of the work themselves (i.e. cutting out the badges, painting and shellacking them) the final figure was kept to a mighty attractive cost of 10¢ a badge.

Thanks to Dick Jamison (and his taw, Eunice), caller for the Rompin' Stompers, for this helpful suggestion for clubs looking for a do-it-yourself badge suggestion.

The WALKTHRU

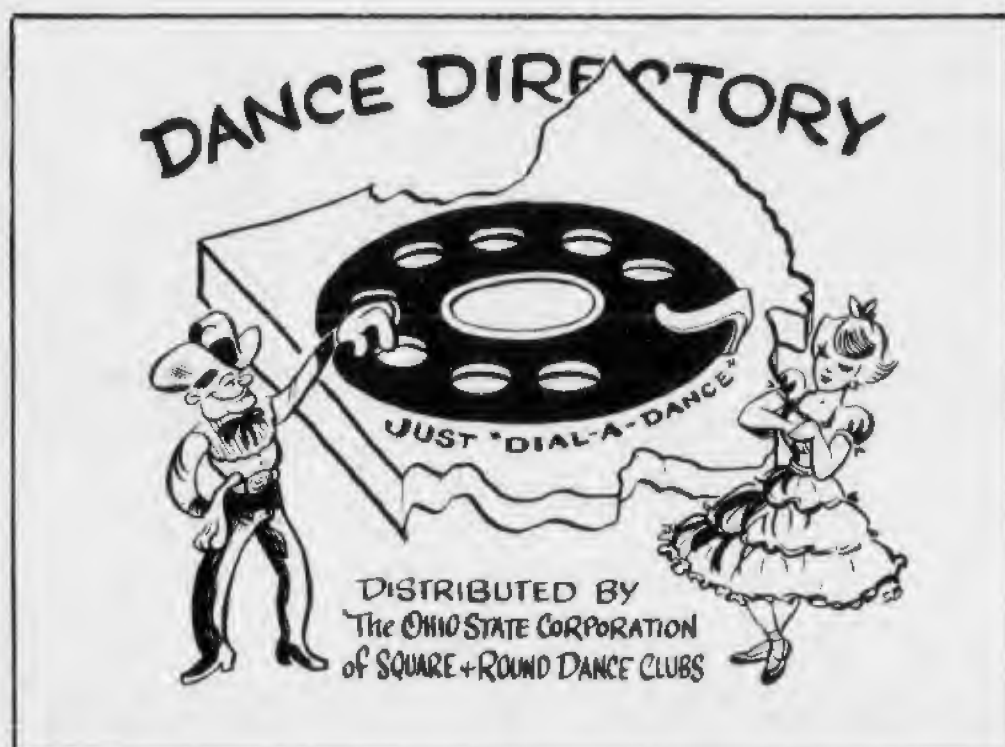
TRAVELERS' AID

HAVE YOU EVER FOUND yourself in the situation of arriving in a strange town while on vacation and wishing to square dance but not knowing where to locate such an event? Unfortunately this is an all-too-frequent occurrence.

Last summer The Ohio State Corporation of Square and Round Dance Clubs decided to investigate this problem within their own state boundaries and see if they couldn't find a solution. Larry Sloan of Cleveland was given the task of finding a way to make available to travelers information as to where to dance when they arrived in any given city. His work resulted in a Dance Directory printed last May 1st and the thoroughness of his undertaking is well worth reviewing, with the hope that others may be inspired along similar lines.

The first step of Larry and his committee was to take a map of Ohio and pinpoint all cities with a population of 5,000 or more (this figure arbitrarily chosen). Fortunately in their case these towns were scattered quite evenly over the state. Next, the registration list of the 1960 Ohio State Convention was obtained to use as a mailing list of individuals living in any of these key cities on the map. From each city at least one name was selected, then that dancer was written and asked if he would be willing to list his name, address and telephone number

Copies of this Directory may be obtained by sending 10c (plus postage) for each Directory to Larry Sloan, 4845 Ridgebury Blvd., Lyndhurst 24, Ohio.



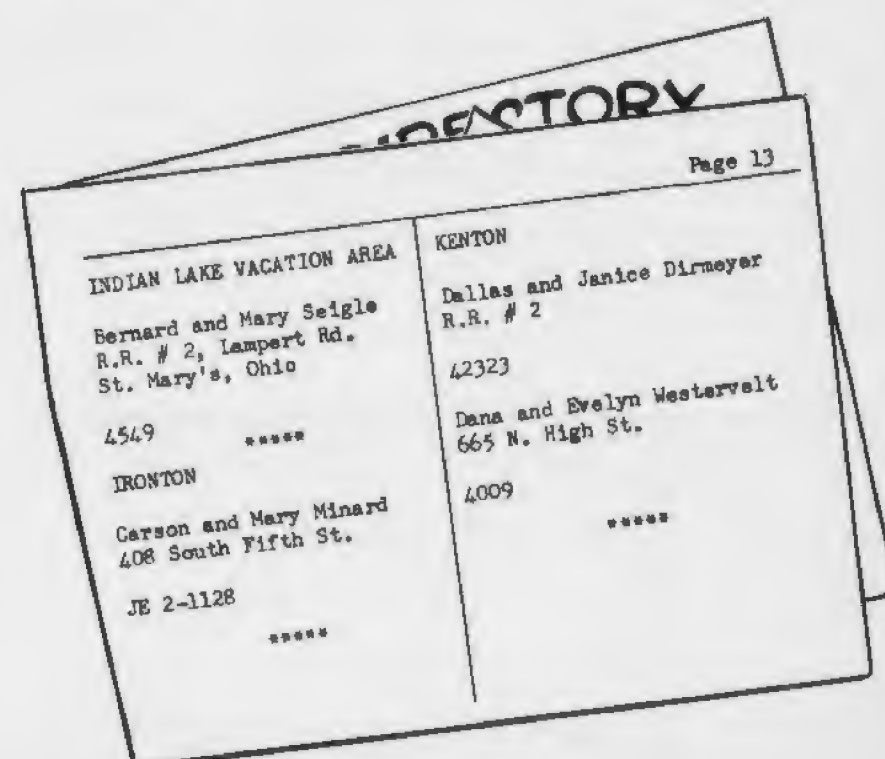
in the directory as a guide for travelers seeking a square dance. In many cases dancers hearing of the project volunteered their names as contacts.

The completed Dial-A-Dance Directory contains an alphabetical listing of more than 50 cities and towns throughout the state and the names of couples to contact in each vicinity for information on square dances.

Directories were made available to the general public at 10¢ a copy, less than the cost of publication, with The State Corporation picking up the balance of the printing expenses. Any profits which might result from the sale of Directories will be turned back to the Corporation's treasury, and be earmarked for future revisions of the Directory.

The distribution of the Directories has been left to the discretion of the eight local area organizations which comprise The State Corporation. In Larry Sloan's home stomping grounds, The Greater Cleveland Federation of Square and Round Dance Clubs, Inc. sent free copies with a note of explanation to each hotel and motel in the area, the Public Library, Chamber of Commerce, Convention and Visitors' Bureau and various Oil Company Travel Agencies. Using this procedure they hope to accommodate any visitors seeking square dance information from these various locations.

With a weather eye to aiding square dance travelers, Ohioans hope their Dial-A-Dance Directory may be a welcome friend to many this summer. As the Introduction to the Directory states: "With Ohio leading the way, we hope other State Organizations will follow with their own state-wide directories until a traveler will be able to locate a dance in any area in the United States."





STYLE SERIES:

TO TWIRL or NOT TO TWIRL

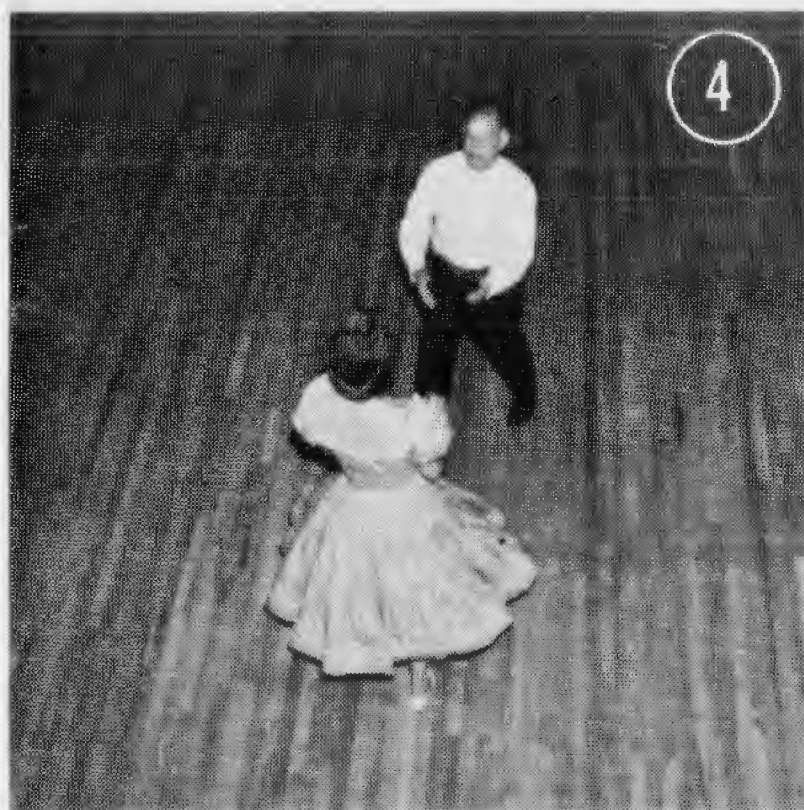
IN ATTEMPTING to encourage comfortable dancing we have from time to time endeavored to discourage the over-use of twirls in places where they might not serve to the greatest advantage. We therefore note with no little surprise the trend toward eliminating the twirl altogether.

Naturally, the overuse of any movement serves as a peril to its popularity. However in the case

of the twirl-to-a-promenade this has always been a normal action. A man and woman approaching each other in the course of a normal right and left grand take right hands and as the man continues his forward motion the lady changes her direction (1) and, moving with the man, does a full right face turn in three steps (2) to end in promenade position and moving with him (3).

One of the twirl substitutes used in some areas is a simple half right face turn (4) as the man and lady meet, ending with them in regular promenade position (5) as before.

A second variation also has the girl anticipate contact with her partner and, just before he reaches her, she executes an outside left face turn (6) and then keeping slightly ahead of him, enables him to move up into promenade position (7) to complete the movement.



ROUND DANCING ITS HISTORY and REMARKS

by Kay and Forrest Richards
San Leandro, California

This month Kay and Forrest present their last of three parts in this fascinating history of round dancing. In these final chapters you'll be introduced to the waltz, the polka, and some of the other traditional ancestors of today's popular round dancing.

PART THREE

In an old encyclopedia (1889), we find this definition given for the *Waltz*: "*Waltz*—a round dance, probably of Bohemian origin, which has been extraordinarily popular since the latter part of the 18th century. It is danced by couples, the partners in each couple moving together in a series of whirling steps — either advancing continuously in the same direction, or varying this with 'reversing' or turning the opposite way. The regular form of the *Waltz* is known as the *trois-temps* — the more rapid form *deux-temps* containing six steps to every two of the other. The derivation of the waltz is disputed, the French often claiming its descent from the *Volta*, and the Germans from the *Allemande*, but it is probably a development of the slow and simple *Ländler*. Its popularity has decidedly overshadowed that of all other fashionable dances."

Castil-Blaze says, "The *Waltz* we took from the Germans again in 1795 had been a French dance for four hundred years." Vuillier says that the *Volte* was the *Valse à Trois Temps*. He also says that "It may, indeed, be looked upon as one of our most ancient dances. Provence was its birthplace. It was fashionable throughout the whole of the 16th century and was the delight of the Valois Court." Zorn contributes as follows: "As has been already stated,

any round dance may be called a *Waltz*, and the particular species of *Waltz* may be indicated by prefixing a denominative word. If, however, no such word is prefixed, and the dance is spoken of simply as a 'Waltz,' one always understands that the *sociable national dance of Germany* is meant."

Originally, the *Waltz* meant the *Valse à Trois Temps*, the three-beat or three-step waltz, and the dancers turned and turned and turned! Hillgrove gives these directions for the execution of the *Waltz*: "Take *Waltz Position* (previously described); then, 1. the gentleman slides his left foot diagonally forward, in front of his partner; 2. slides the right foot past the left in the same direction, turning slightly to the right; 3. brings the left foot behind the right, still turning to the right; 4. slides the right foot forward, between his partner's feet; 5. slides the left foot forward again, still turning to the right; 6. turns on both feet, and brings the right foot in front, to third position. The lady executes the same steps, but commences with 4, 5, 6, while the gentleman executes 1, 2, 3. And so on, alternately, turning half round again with the other three. In all, six steps which occupy two bars of music."

Desrat says the *Valse à Deux Temps* should be called the *Valse à Deux Pas* instead, because the first indicates "two beats" while the latter indicates "two steps." However, the former appellation was the one which was predominantly used. He claimed that the *Valse à Deux Temps* was of Russian origin. He writes, "I can speak with authority of the introduction of the *Valse à Deux Pas* into France, for it was first taught to my father under the following circumstances: In 1839, the Baron de Nieuken, an *attaché* at the Russian Legation, was taking dancing lessons from my father. These lessons were given after the fashion then usual, and comprised all the rudimentary exercises, *battements*, *pliés*, etc. One evening the Baron was

going to a grand ball given by the Comte de Molé, then Foreign Minister, and expected to dance with some charming Russian ladies. He accordingly asked his teacher to practise the steps with him. Great was my father's wrath at hearing him talk of a waltz with two steps, for this seemed to him a manifest contradiction to the three beats of the accepted waltz measure. But he was soon appeased when he saw that his pupil made his *chassé* by taking the first step to the first *two* beats, and the second step to the third beat. My father at once understood that the *chassé* was composed of one long slow step, and one short quick one. Master and pupil waltzed together amicably, and M. de Nieuken's success was so complete that from that night the aristocracy in a body forsook the *Valse à Trois Temps* for that *à Deux Pas*."

Zorn mentions the *Two-Syllable Waltz* (*La Valse à Deux Temps*). He suggests that this waltz be called the *Chassé Waltz*, or Chasing-step Waltz. He says, "It is the rhythm, and not the step combination, which constitutes the difference between the *Galop-Waltz* and the *Valse à Deux Temps*. For the *Galop Waltz*, the music is written in 2/4 measure and rendered with practically the same accent on each syllable; the dancer therefore requires an equal length of time for each step-syllable. For the *Valse à Deux Temps*, the music, which is in 3/4 measure, is played with a strongly accented first syllable, and the dancer is accenting his first step-syllable to respond with the music, almost involuntarily prolongs it to fill the second quarter-note of the measure. His sense of measure will almost invariably lead him to this prolongation if the music is properly phrased for the *Valse à Deux Temps*."

Popular Favorite

The dancers loved this new waltz; this freed them from the endless turning of the *Valse à Trois Temps*. They could waltz, and waltz, and waltz without becoming dizzy. Many of the dancing masters, however, did feel that the rhythm was disturbed. Cellarius, for example, suggested that dancers close quickly at the end of the first beat and pause for the second beat, and step on the third beat. Dodsworth suggested that dancers put the close on the last half of the second beat.

Arthur Murray has this to say about the *Waltz*: "As early as the 16th century, it was

generally popular as a *round dance*, in which form it was known as a *Volte*. In most of the old books on dancing, it is claimed that the *Volte* first made its appearance in Italy, spreading somewhat later to France and Germany. Since the 16th century, the *Waltz* has done plenty of traveling, often under a heavy incognito. More than a hundred different dances contained variations of the waltz step; notably the *Galop*, *Society*, *Redowa*, *Boston*, and *Hop Waltzes*. These were evolved in such widely separated parts of the world as rural Bohemia and America; and some of them enjoyed a great vogue for a considerable number of years. The 20th century took the *Waltz* into its heart and has kept it there, except for a brief lull, ever since. The lull was a blessing in disguise, for the *Waltz* blossomed forth in 1913 as the *Hesitation*, which exploited again the astonishing discovery that the *Waltz* could be something besides a continuous whirling."

The *Pas d' Allemande* survives as a dancing phrase, expressing a movement where the "Gentlemen turn their partners under their arms." This was a German Waltzer known as the *Waltz Allemande*, and it is apparent that the "arm-movements were perhaps more essential than the steps."

And Then Came The POLKA

This brought about an extraordinary revolution in dancing. As Shaw tells us . . . "It was a madness. It combined the straight line, and the whirling curve, and the joy and the laughter, and the high spirits that could not be denied." He goes on to say, "Tradition tells us that in 1830 a little Bohemian peasant girl by the name of Anna Slezak had an inspiration one summer afternoon and began making up a little tune in her head, while she skipped around in step with its catchy rhythm. Delighted with it, she made words to her tune, and danced and sang to her heart's content. Joseph Neruda, the schoolmaster, happened to pass by and he was just as delighted; so he wrote down the words and the melody of her little song and in the next week

had his students and village girls all perform the new dance in their home village of Elbeteinetz. It was catchy. It spread. Within a few years they were dancing it in Prague, where they gave it the name *Polka*, from the Bohemian word *pulka*, which means half, and refers to the little half step or close-step that was characteristic of it. Under this new name it soon appeared in Vienna. By 1840 a dancing master of Prague took it for exhibition to the Odeon in Paris, and it immediately found its way into every dancing salon." It was introduced in America in 1844.

Ancient Background

Hillgrove tells us, "The origin of the *Polka* is unknown, but it is generally believed to be an ancient Scythian dance, as it has been known and practised in the northern countries of Europe, namely, Russia, Servia, Bohemia, Germany, and Hungary, from time immemorial. Among war-like tribes, it is danced with spurs on the heels and hatchets in the right hands of the men in a sort of disorderly melee, resembling a charge in battle, while a furious beating of time with the feet, at intervals, takes place, as if to represent the tramping of horses or the din of war."

Whatever its origin, all sources agree that it did "hit the countries by storm." It was danced by everyone—from the lowest class to the highest. Dancing masters, as might be expected, did attempt to make it complicated; but, even so, a freer style resulted and led to the inauguration of the present style of *round dancing*. As one author put it, "There is only one *Polka* known or recognized in the fashionable world, but the style of dancing it varies considerably. The most elegant people and the best dancers dance it in a quiet, easy style; and those gentlemen who dance with violence possess little refinement and less taste." From this came the present two-step.

Some authorities give Markowski credit for having created the *Schottische* and the *Mazurka* (1857). And yet, other sources indicate that it is one of great antiquity with a tradition from olden times, like the *Polka*, totally unknown to the profession of dancing masters. Some claim it is a German peasant dance.

The early books describe the *Schottische* as being a combination of the *Polka* and a circular hop. The *Polka*, in four beats, starts with a



POSITION FOR ROUND DANCING
An engraving from the book
The Dance of Society
Published in 1875

little "spring," rather like a grace note, on the supporting foot before taking three steps, and resting on the fourth beat. With the *Schottische*, following two measures as described above, and alternating the foot lead on each measure, the *Deux Temps* (or the "two-step") is used while turning. And, one authority gives a description of the basic *Schottische* step which, if followed exactly, becomes the "three-step grapevine" with just a suggestion of a slight "swing" on the fourth beat as preparation for the repeat with the alternate foot!

Gilbert, in 1890, describes the *Mazurka* as a Polish national dance, originating in Mazur, a province of Poland. His steps given to the beat are: 1. slide left foot to the side; 2. draw right to left and raise left to side; 3. hop on right and at the same time strike heels together. Repeat this twice. Then stamp left, stamp right, stamp left on the fourth measure, and repeat all to the other side. It is evidently done in waltz position, with the lady doing the counterpart. Other sources mention the *Mazurka* but do not describe how it is done. "The steps and figures are various and may be improvised," says the old Encyclopedia. Much confusion seems apparent in each authoritative description which makes one suspect that, perhaps, each dancing master taught his own version.

"The *Varsouvienne*," says one reference, "apparently originated in France about 1853, in imitation of the Polish *Mazurka*, *Polka*, and *Redowa*. The rhythm is triple and rather slow, with the strong accent on the first beat of every second measure." Hillgrove has the dancers in waltz position and: "Commence with the left foot and take one step on the *Polka-Redowa* turning half round (count 3); then step forward (sideways) with the right foot (to the second position), the heel being raised, the toe touching the floor, and there pause (while counting — four and five); bring the right foot back behind the left, slightly raised (count six — two bars)."

Further, Hillgrove writes, "The *Waltz*, taken from the second *Mazurka-Quadrille*, was first introduced in Paris and afterward in London, by Coulton, in the year 1846. This *Quadrille* was too complicated to ever become popular, and therefore, it was deemed advisable by the profession in Paris to introduce the principal step in the form of a waltz — and call it the *Redowa-Waltz*. This transformation of the dance greatly facilitated its reception into private parties, and thus the *Redowa* has since proved a complete success. The position is the same as for the *Waltz* or *Polka*. The *Redowa* step is the same as the *pas de basque*, which evolved into the *Viennese Waltz*," and, finally, into the *Standard Waltz*.

Parents of the Two-Step

Then came the variations — the step, done to 2/4 time, rather than to 3/4 time — and called the *Polka-Redowa*. From this, then, evolved the two-step. Shaw, however, tells us that the *Redowa* first appeared as the *Polka-Redowa*, with a slight variation in hop or leap of the regular *Polka*, and then branched into two streams—one of which gradually moved toward the *pas de basque* and to 3/4 time and became the standard waltz as we know it today. The other branch can be traced until it becomes the two-step.

What appears most interesting is that it was, essentially, a "balance-step" which led to the satisfying and lovely *Waltz* as done today, and, at the same time, contributed to the well-organized and clear-cut two-step which is likewise enjoyed by *round dancers*.

As we draw to a conclusion, we should like to remind the reader that the preceding has

been offered as a very small portion of the whole. Much has been omitted, which, perhaps, should have been included. However, the *Bibliography* following should be of assistance to those wishing to pursue the subject further.

One last comment before we close: In our readings, we discover that, in most cases, the program for a dancing evening in the latter part of the 19th century and on into our 20th century included forms of the *Quadrille* and "couple dances" — in 3/4 time (forms of the *Waltz*) and in 2/4 or 4/4 time (forms of the *Two-Step*). Today, in our dancing evenings, we find, likewise, *squares and round dances* — *Waltzes* and *Two-Steps*! And — *we do like it that way!*

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By Terry Golden, Colorado Springs, Colo.

LIKE SO MANY old square dance tunes, (if they had words at all), this one has words with no particular relationship to anything. The last two verses I judge must have come from an origin totally separate from the first three. Sometimes it's called "Big 'Taters Grow in Sandy Land." Generally the words have nothing to do with potatoes, either. The chorus is good for group singing. What with all the "Rock," maybe it was a couple of centuries too early for its time. The tune is a "long bow" number, with rather more sustained melody than many callers like, but makes a good tune for the caller who does like something with a tune to it. This came out as a hoedown back about late 1949 or early

1950 on Folkraft's 12-inch Tom Dickey series, with another crackerjack tune, "Bear Creek Hop," on the other side. Record number F 1202. Some of this series, which are excellent to call to, were later brought out on 10-inch. Write Frank Kaltman and see if he's put them out yet on those horrible 45s. Rickey Holden, in his old Folkraft album, "The Texas Whirlwind," put a call to this tune that shows what an excellent match it can make. Don't take the title too seriously — I've seen the "Taters" title to tunes that had no resemblance to this whatever.

SAIL A-WAY LADIES

(or 'Taters in the Sandy Land)

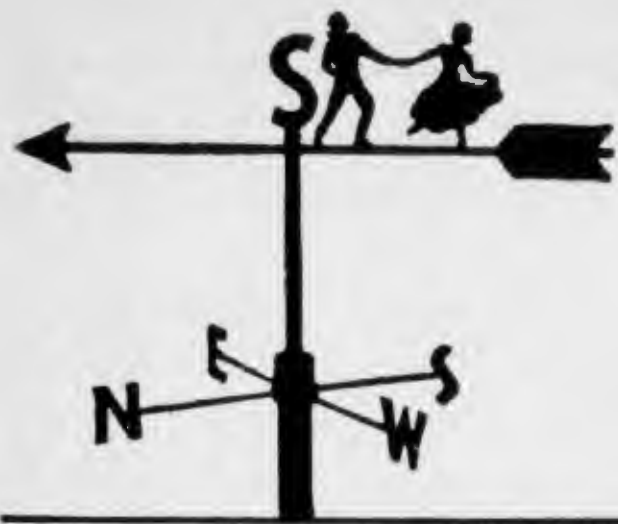
Well, come along boys, and go with me,
Sail away, (etc.).
We'll go back to Tennessee
Sail away, (etc.).

Dry your tears and don't you cry,
You'll be an angel bye and bye.

Every time I come to town
The boys keep a kickin' my dawg around.

I don't care if he is a hound,
They gotta quit kickin' my dawg around.

Well, if ev - er I get my new house done,
Sail a - way La - dies, sail a - way. I'll give my old one
to my son, sail a - way La - dies sail a - way
CHORUS
Don't she rock, di - de - oh don't she rock, di - de - oh,
don't she rock, di - de - oh don't she rock, di - de - oh!



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of *Sets in Order*. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Kansas Keeno

At the annual May meeting of the Central Kansas Square Dancers' Assn. the following officers were elected to serve in the coming year: Fred Schopp, Salina, Pres., assisted by John McMahon, Concordia; Walter Floyd, Herington; Art Hay, Aurora. The association has a membership of 44 area clubs and 2000-plus dancers.

—Liza Grandstaff

A square dance party planned with much taste and forethought was given by the Hi-Neighbor Club in Wichita. Members invited their friends from other clubs for a "Visitor's Night" and rented a hall large enough to accommodate them. A total of 43 squares was present. Frank Lane of Lawrence, the club's regular caller, gave them a bang-up dance and M.C.'d the After Party which followed snack time. The Wichita Eagle had a photographer on hand who took a photograph of the dance floor in action. This was in color and run on the front page of the newspaper. This event was just prior to the State Convention and Festival and the excellent picture so well-presented was given credit for inducing many dancers — and spectators — to attend the Festival. Square dance events and subsequent publicity of this calibre are a pleasure to report upon.

—Claude Wiley

Wisconsin Whispers

The 4th Wisconsin Square Dance Convention will be held at LaCrosse on August 17-19. The entire convention will be conducted in the mammoth Mary Sawyer Auditorium. It will consist of square dancing, round dancing, workshops, panels, exhibitions, style shows, and after-dance parties. Don and Marianne Petrucelli are General Chairman of the event which is expected to attract more than 5000 dancers from Wisconsin and neighboring states.

—Norman Peterson

On February 4 a new club came into being in LaCrosse — the Happy Twirlers. Nineteen couples got together for regular Monday night

dances with guest callers. Now the guest callers do their bit on Saturdays, once monthly, and regular dances are still on Monday nights. This is the group which hosted the First Oktoberfest Square Dance in 1961 and the Spring-Time Jamboree last May. The Second Oktoberfest this year — dates to be announced later — will feature Arnie Kronenberger and Joe Lewis as callers.

—Red Gerstle

Michigan Meandering

Bob Fisk of Kansas City, Mo. called for the square dance climaxing the 2nd Annual Seaway Festival in Muskegon on July 7 at the L. C. Walker Sports Arena. The dance was preceded by an hour's entertainment by the Green Valley Jamboree from TV Station WKZO.

—Bill Arnold

On August 29 Lee Helsel will be in Traverse City to call a dance at the St. Francis Auditorium.

—Bruce Morrison

With Max Forsyth of Indianapolis, Jerry Helt of Cincinnati and Johnny Davis of Erlanger, Ky., as the scheduled top-line callers, plans for the 1962 Michigan Square Dance Convention in Cobo Hall are rapidly maturing. Chairman Edwin McLean expects at least 3000 couples from Michigan and surrounding states at the two-day affair on November 23-24. Program chairman Albert Abbott has prepared an elaborate schedule by which at least 100 Michigan callers will have 5-minute spots, supplementing the calling of the "imported" talent.

—John McManis

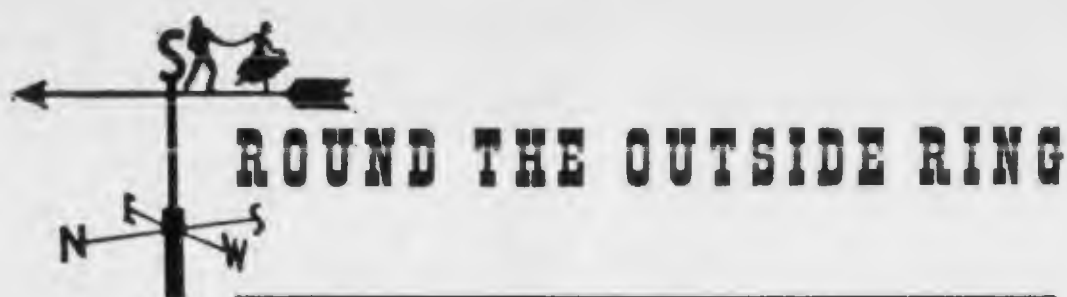
Washington Wandering

Square dancers planning to visit Century 21 in Seattle are advised that August 4-5 is *The Week-End*. There's (1) the Fair; (2) the Seafair citywide celebration; (3) a gala square dance on August 4 in the Grand Ballroom of the Olympic Hotel. Calling will be by Robby Robertson, Joe Hall, Heber Shoemaker, Roy Cope and Dean Nichols. For further information on arrival, call MA 2-0600.

—Tom Swint

Ohio Observations

The Southwestern Ohio Callers' Assn. is



working on two projects for this fall. The first will be the ten-week instruction course for prospective callers which will start about September 17. The second project is the Fifteen-Caller Festival to be held at Heismann's Hayloft on Sunday P.M., September 30. There will be three levels of dancing in separate parts of the Hayloft. Any visiting square dancers in the area at the time are invited to attend.

—Bill McMahan

Square dancers passing near Adena Ridge in Lancaster on Saturday night are always urged to participate in the square dancing there.

—Bill Burnside

The 4 S T Squares of Forest celebrated the club's first anniversary on June 19. Of the original 22 couples graduated a year ago by Bus and Evelyn Gratz, 20 couples are still members. Two smaller classes have graduated, bringing

Pretty California square dancers show their pleasure at their cordial welcome by J. D. Lutes and Buell Burgess of the Starlighters Club in Yuma, Ariz. The girls were part of a group which accompanied California caller Brownie Luker to the Arizona town for an evening of square dancing.

the membership to 40 couples. Club dances are held 1st, 3rd and 5th Tuesdays and — again — guests are welcome. This spring a round dance class was started under the leadership of the Harold Deafendeffins. From this has grown a round dance club for the Hardin County area. It is called the Rhythm Rounders, with a 20-couple membership.

—Jack Cramer

Lima Area Council will hold their Annual Fall Festival on September 16; the third Sunday in September is the traditional day for this event.

California Capering

Lots of officer changes on the California scene as association boards went out and came in recently. Approximately 600 of the estimated 12,000 square and round dancers belonging to the 268 clubs forming Associated Square Dancers met on May 20 to choose their new officers. President is Harry DeGroff; V.P., Norm Siefert; Secy., Betty Biggs; Treas., Leonard Chant. Senior Directors are Jerry Callahan, Ed Ettorry and George Petro. Directors for A-Square-D's eight districts were also chosen.

—Bob Paden

In Central California the Valley Associated Square Dancers of Fresno chose Moon Mullins as the new President, to be joined on the board by Larry Helwig, Jean Weakley, Sid Phillips and Elwin Higby. Valley Associated will host the California State Convention for 1964 at the Fresno Fairgrounds, on February 21-23. George Marshall is Chairman.

Moving still farther south to the Cow Counties area, Cow Counties Hoedown Assn. has elected John Hartline as President, with Emery Davis, Jess Ross, Jim Louthan, Bill Sitler, Wash Pratt, Ed Eckles, Jess Colley, Noel South, Jack White and Ed Schupbach.

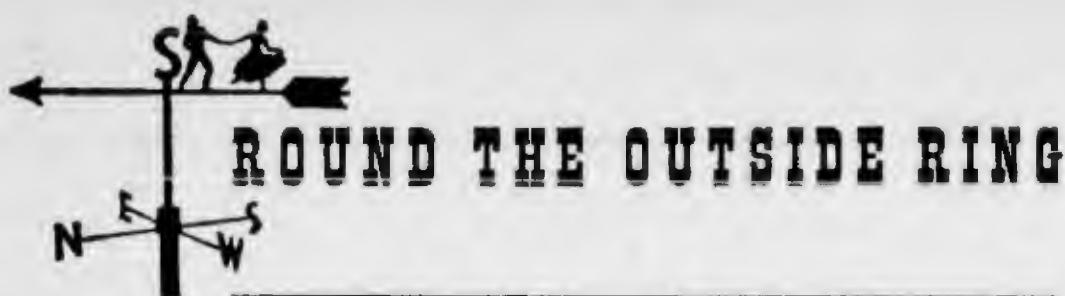
Getting close to the Mexican border now, Square Dance Association of San Diego County has chosen France Dorion and Jack Thomas as President and V.P., with Beth Morgan continuing as Secretary and Maria Fielding as Treasurer.

—Nadine Maczko

A-Square-D's Annual Catalina Holiday on June 1-3 drew some 800 people to that island resort. Bruce Johnson, Carl Nelson, Bob Bevan, Bill Ball, George Elliott, George Watts were the callers and Frank and Carolyn Hamilton in charge of rounds.

Busy A-Square-D hosted the State Council of Associations at the Police Academy in Los Angeles, with Al Nelson presiding. Earl Calla-





way gave a report on the latest State Convention at San Jose and Bill Tickell reported on plans for the 1963 State Convention in Long Beach. Most pungent point of discussion concerned the possible bid of Long Beach for the National Convention in 1964. The rank and file of delegates were vociferous in favor of backing such. Following the meeting the dinner in the Academy's auditorium was done up in Oriental theme, one of the most elaborate and colorful displays ever. Shorty Siefert and her committee were responsible for the fans, umbrellas, "flowering" cherry trees, panels — and even a painting of Fujiyama as a stage backdrop. Arnie Kronenberger was the caller for the evening dance which was followed by refreshments and an after party.

The 9th Annual Golden State Roundup was held at Oakland Municipal Auditorium on May 26-27 with Manning and Nita Smith leading the round dancing; and callers Arnie Kronenberger, Johnnie Wykoff, Vaughn Parrish and Bob Fisk brought in for the occasion. There were exhibitions, panels, a special program for the young people and much, much dancing.

Colorado Cavoring

May 1st marked the graduation day for Ross Davidson's first class of square dancers at Ent Air Force Base, Colorado Springs. Diplomas were given to 18 couples at a gala Chuck Wagon Buffet in the Skyline Officers Club. An unusual gift was presented to Ross by his students. A huge piece of cardboard had been cut out and drawn to resemble the world's largest square dance shirt and for buttons — 18 silver dollars! After graduation the class was integrated with the regular Skyline Squares — Fred Staeben, caller.

Alabama Activity

The Fontana Swap Shop Staff Roundup Dance will be held on August 4 at the Municipal Auditorium in Birmingham. There will be a P.M. session from 1 to 5 and the evening dancing will begin at 8 P.M. Music will be by Fontana Ramblers.

—Joe Robertson

Tennessee Toe-Tapping

Memphis area round dancers are looking forward to September 18 when Frank and Carolyn

Hamilton will conduct a Round Dance Workshop there.

—Bill Johnson

Dancers traveling Chattanooga way are invited to come and dance on Mondays with the Wreck-Tangle (wonderful!) Square Dance Club at Brainerd Community Center. Callers are Fred Goodner, Tommy Thomas and Jack Monroe.

—Don Strunk

The Knoxville Square Dance Assn. will feature Chuck Raley from California on September 18. On September 21 the Tennessee Twirlers and Merry Mixers will sponsor a workshop to be conducted by the Frank Hamiltons.

—Genny McCord

New York Notices

Genesee Dancers of Rochester celebrated their 6th birthday on May 26 with a dinner dance. The club is the oldest in Rochester and had its inception thru the efforts of the Charles Tuckers aided by the Waldo Westwaters and Harris Hammonds. The Genesee Dancers now have 82 member couples. Bea Westwater and committee were responsible for the charming decorations, interesting entertainment and hospitality at the party. Dorothy Clark constructed a 3-tier birthday cake for the occasion.

Rochester callers have formed up into a callers' association as of last April. There are 24 members at present.

—Mary Prado

A family square dance week-end was enjoyed by the Country Twirlers on June 8-9, when 19 families gathered at Orchard Beach Campsite, Sodus. Dancing was interspersed with baseball and picnic-type eating.

—Dot Brunshidle

News from New Jersey

The 3rd Annual Knothead Reunion will take place on September 9 at the Garden State Plaza Auditorium, Paramus, with Dick Jones, Chip Hendrickson and Marty Winter doing the calling. Write Marty at 22 Waverly Pl., Cresskill, for details.

New Brunswick, Canada

The 3rd Annual Saint John Square Dance Workshop and Jamboree was held May 18-19 in the Georgian Ballroom of the Admiral Beatty Hotel in Saint John. More than 300 dancers attending came from as far away as Florida, as well as nearby points. Friday evening's dancing featured Edwin Allaby and Squadron Leader Glen Maynard. Saturday sessions included folk dancing, a dinner and evening dancing with Mayor Eric L. Teed as a guest. M.C. was caller Vince Conners.

—Miriam Secord



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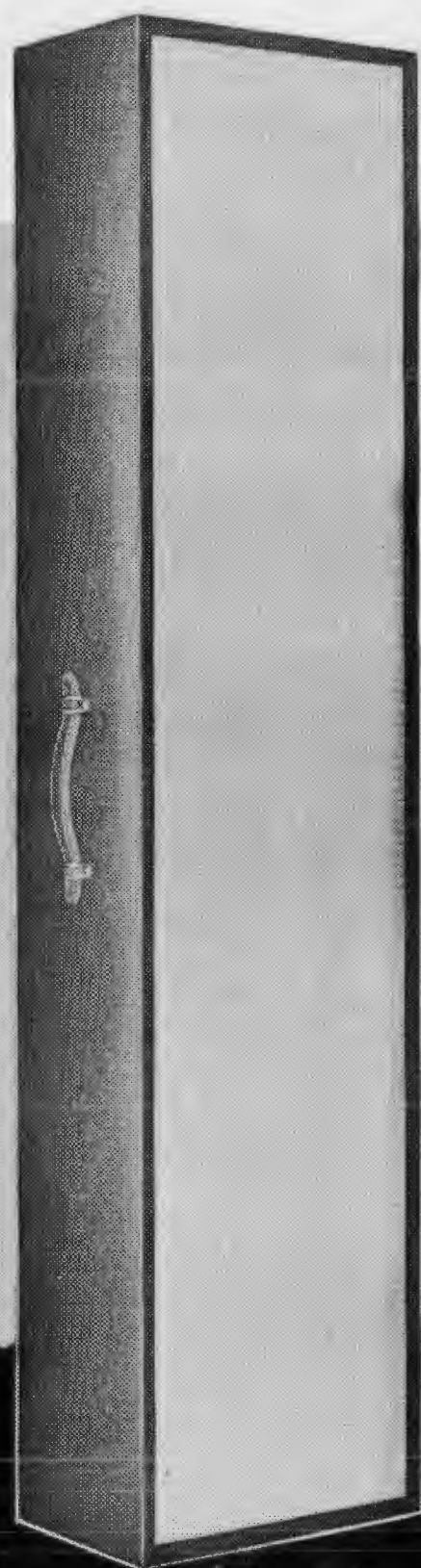
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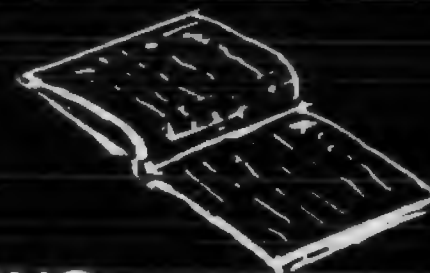
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August 1962

COUNTDOWN

HOW MANY?

By Les Ely, Phoenix, Arizona

Head two ladies chain across
 Turn 'em boys, star thru
 Pass thru and eight chain thru (patter)
 Right and left thru the outside two
 Two ladies chain, turn 'em on around
 Eight chain six (patter)
 Right and left thru the outside two
 Dive thru, California swirl
 Eight chain four (patter)
 Right and left thru the outside two
 Dive thru, California swirl
 Eight chain three
 Go right, left, right
 Left allemande

GO GIRLS

CORKSCREW

By Singin' Sam Mitchell, Tucson, Arizona

Side ladies chain across the floor
 Four ladies chain a grand chain four
 Head two couples a half sashay
 Lead to the right and circle that way
 Two ladies break to a line you do
 Forward eight and back with you
 Pass thru and bend the line
 Forward eight and eight fall back
 Ladies left square thru outside the track
 Count four hands go all the way around
 Men square thru three-quarters round
 Right, left, right, don't just stand
 Here comes your corner, left allemande

LET'S FACE IT MAN!

FACE THE WAVE

By Willard Orlich, Akron, Ohio

Side two couples a right and left thru
 Turn on around and hear me shout
 Just those girls face out
 Heads pass thru, both turn right
 Around that girl Dixie style
 To an ocean wave and rock it
 Turn by the left three-quarters around
 Catch the sides, it's another wave
 Turn right half about
 Balance in and balance out
 Turn by the left three-quarters round
 Men in the middle rock up and down
 Walk straight ahead, left allemande

UNUSUAL AND GOOD

IVAN'S BIG T

By Ivan Hasbrouck, Sacramento, California

One and two right and left thru
 Turn the girl, same ladies chain
 One and four ladies chain, third couple half sashay
 Heads to the middle and back
 Pass thru around one, you're four in line
 Go forward up and back, star thru
 Those who can square thru four hands around
 The other two half sashay
 Walk on thru while you're that way
 Girls go left, boys go right
 Circle up four with the ones you meet
 Full turn, don't cut it short
 Inside two rip and snort
 Pull 'em thru then circle eight
 Those who can right and left thru
 The other two your opposite swing
 Face the outside two, left allemande

SINGING CALL

WHY DON'T WE DO THIS MORE OFTEN

By Lee Helsel, Sacramento, California

Record: SIO 125, Flip instrumental by Lee Helsel
FIGURE:

(Now the) Heads promenade go just half way .
 (Go) Right and left thru, take her home . .
 (Make) A right hand star, walk round you do .
 Back by the left, your corner right and left thru .
 Turn with your girl and then star thru . .
 Square thru, five hands around . .
 Find your corner girl, left allemande and then
 Walk by your own, take the next and promenade
 again

Why don't we do this more often . .
 Just like we're doing tonight . . .

MIDDLE BREAK:

Join hands and circle to the left then .
 All way round back home again . .
 Walk all around your corner, turn a left hand
 round your pet .
 Men go center, back to back, girls promenade
 the set .
 Turn the same man a left then . .
 Men star right, once around . .
 Allemande your corner, do sa do your own
 Go back to back and then promenade her back
 home

Why don't we do this more often . .
 Just like we're doin' tonight . . .

Sequence: Figure twice for Heads, Middle Break,
Figure twice for Sides.

STARS AND WAVES

By Harold Bausch, Leigh, Nebraska

Allemande left with the corner lady
Do sa do your pretty little baby
Allemande left with the corner maid
Come back one and promenade
Promenade and don't slow down
Head two couples gonna wheel around
Do a right and left thru
Turn your girl then star thru
Do sa do, go all the way round
Make an ocean wave when you come down
Rock it forward, rock it back
Half square thru and look out Jack
Make a line of four
Bend the line and star thru
Do sa do, go all the way round
Make an ocean wave when you come down
Rock it forward, back you do
Same couples half square thru
Move on to the next and cross trail
Allemande left

DIXIE TRAVELER

By Del Coolman, Flint, Michigan

Promenade, don't slow down
One and three wheel around
Right and left thru the couple you found
Pass thru, on to the next, right and left thru
Same two ladies chain, all four ladies grand chain
Chain 'em over, chain 'em back, do paso
Her by the left, corner right
Back to your partner, wheel around, promenade
Promenade go single file, ladies in the lead
Walk all around the left hand lady
See saw your new little lady
Join hands circle left, a pretty little ring
Now the head two gents with a brand new girl
Up to the middle and back
Right and left thru across the track
Two and four pass thru, turn right single file
around one
Into the middle Dixie chain
Same girls turn around, allemande left

ZIG-N-ZAG NUMBER TWO

By Charlie Turpin, New Orleans, Louisiana

One and three you bow and swing
Lead on out to the right of the ring
Circle four you're doing fine
Head gents break and form two lines
Forward eight and back you reel
Now pass thru and wheel and deal
The center four star thru
Then square thru four hands around
That's what you do
Right and left thru the outside two
Turn your gal and star thru
Forward eight and back you reel
Now pass thru and wheel and deal
The center four star thru
Then square thru four hands round
That's what you do
Right and left thru the outside two
Turn your gal and star thru
Corners all left allemande

HAY-DE-HO

By Ralph Hay, San Antonio, Texas

All four couples half sashay
Heads star thru across the way
When you're thru do a Frontier whirl
And half sashay with your pretty little girl
Then pass thru to the outside two
And star thru, here's what you do
Frontier whirl and hear me say
Roll your girl with a half sashay
Star thru across from you
And a Frontier whirl is what you do
Then half sashay and when you're thru
Star thru across from you
And a Frontier whirl and don't be slow
Do a half sashay and here we go
Lady on the left, left allemande
Here we go right and left grand

BREAK

By Bob McDaniel, Topeka, Kansas

Heads to the middle and back with you
Forward again a right and left thru
Turn 'em around and the same old two
Go up to the middle and back with you
Now star thru and pass thru
Split the sides go around just one
Come into the middle and do sa do
Go all the way around, make an ocean wave
Balance forward up and back
Do a right and left thru, turn 'em Jack
Cross trail thru and split the ring
Go around one to the middle of the square
But U turn back and lookie there
Allemande left with your left hand
Partner right go right and left grand

DONE AGAIN

By Bill Hansen, Santa Barbara, California

Side two couples do a right and left thru
Four ladies chain across there too
Heads go right and circle up four
Head gents break and line up four
Go forward eight and back once more
Right and left thru across the route
With a full turn around stop facing out
Whirl away with a half sashay, join hands
The ends duck in
Right and left thru with a full turn around
Facing out, split that pair
Line up four when you get there
Forward eight and the eight come back
Right to the opposite, box the gnat
Right and left thru the other way back
With a full turn around stop facing out
Whirl away with a half sashay
Ends duck in to the middle of the set
Left square thru, you're not thru yet
Outside two do a half sashay
Allemande left and don't delay

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

HA HA

By Al White, Ontario, California

Head two ladies chain across
Two and four right and left thru
One and three right and left thru
Turn right around and
Square thru three-quarters around
Separate go around one
Line up four, forward up and back with you
Just the ends star thru
Then square thru three-quarters round
Separate go round one
Line up four, forward eight and back
Just the ends star thru
Then right and left thru
Pass thru around one
Pass thru, there's old corner, left allemande

MULTIPLE STAR THRUS

23 STAR THRU

By Bob Sykes, Mission City, B.C.

Heads to the center, back to the bar
Center again with a right hand star
Back with the left, don't fall down
Pick up your corner with an arm around
Heads back out to shoot that star
And square your set just like you are
Head two gents and the girl with you
Forward and back, then double star thru
Cross trail, round one you do
Into the center for a triple star thru
It's a right and left and right once more
You're facing out in lines of four
Bend the line, go right and left thru
Then turn your girl and cross trail thru
And there she is, left allemande

LADIES OR GENTS SQUARE THRU

By John Welling, Crawford, Nebraska

Head two couples a half sashay
Then lead on out to the right that way
Circle up four you're doing fine
The ladies break and make that line
Go forward eight and back in time
Then pass thru and bend the line
Now forward eight, the gents fall back
Gents square thru on the inside track
Four hands around, the girls face in
Just the sides box the gnat and then
You all square thru three-quarters round
Here comes your corner, left allemande

OR

Head two couples a half sashay
Sides lead out to the right that way
Circle up four you're doing fine
The gentlemen break and make that line
Go forward eight and back in time
Then pass thru and bend the line
Now forward eight, the girls fall back
Girls square thru the inside track
Four hands around, the men face in
Just the sides box the gnat and then
You all square thru three-quarters round
Here comes your corner, left allemande

STAR WHIRL

By Wendell Abbott, Stockbridge, Michigan

One and three do a half sashay
Dance up to the middle and back that way
Then star thru and Frontier whirl
Pass thru to a brand new girl
And star thru and Frontier whirl
Go on to the next and star thru
Then right and left thru and turn your Sue
Then star thru and pass thru
Go on to the next and star thru
Face your partner, star thru
And Frontier whirl, there's your corner
Left allemande

A TWIST

By John Gank, Royal Oak, Michigan

Head ladies chain across
Turn 'em man don't get lost
Allemande left that corner maid
Come back one and promenade
Promenade around that track
One and three backtrack
Pass thru move on to the next
Circle four, ladies break and line up four
Forward eight back you go
Right hand high, left hand low
Spin 'em across and let 'em go
Men cross trail, left allemande

SINGING CALL

DOWN IN OLD MEXICO

By Joe Robertson, Mobile, Alabama

Record: Bogan 1139, Flip instrumental by
Joe Robertson

INTRO, BREAK and ENDING:

Walk all around that corner girl
Turn a left hand round your own
Four ladies chain across that ring
You turn 'em and send 'em home
Chain right back across that ring
Turn 'em with an arm around
You join hands, circle to the left
You circle round that town
Then allemande left and weave the ring
Until you meet your maid
Move in and out, go round the ring
And then we'll promenade
We're dancin', romancin' always on the go
The sun's always shining down in old Mexico

FIGURE:

Old one and three move up and back
And do a half square thru
Right and left thru the outside two
You turn 'em then dive thru
You circle up four in the middle of the floor
exactly once around
You pass thru then star thru, do a right and
left thru
Hey, star thru, do a left allemande
Walk right by your own
Gonna swing and whirl the right hand girl
Then promenade her home
Fiestas, siestas, but we don't got no dough
But the sun's always shining down in old Mexico

SHUFFLE ON DOWN

MISSISSIPPI SHUFFLE

By Roberta & Bob Van Antwerp, Long Beach, Cal.

Record: MacGregor 927

Position: Intro — Open-Facing; Dance — Butterfly, M's back to COH

Footwork: Opposite, directions for M

Intro: Wait 2 meas: Apart, —; Point, —; Together (to Butterfly), —; Touch, —;

In Open-Facing pos, M's back to COH, step back on L, —; point R toe twd partner and floor, —; step fwd on R, —; touch L toe beside R foot and assume BUTTERFLY pos, M's back to COH.

Meas.

1-4 Side, Close, Side, —; Point (Open), —; Touch (Butterfly), —; Side, Close, Side, —; Point (Rev Open), —; Touch (R Hand Star), —;

Progressing LOD start M's L and dance one swd two-step; keep wgt on L and turn to face LOD in OPEN pos as you point R toe fwd to floor; —; wgt still on L face partner to assume BUTTERFLY pos M's back to COH and touch R toe beside L, —; progressing LOD start M's R and dance one swd two-step; keep wgt on R and turn to face RLOD in REVERSE OPEN pos as you point L toe fwd to floor, —; wgt still on R turn to R hand star with M facing wall and touch L toe beside R foot. Note: Blend from two-steps into points.

5-8 Two-Step Around; Two-Step Turn (to Left Hand Star); Two-Step Around; Two-Step (to Open);

Making circle pattern both moving fwd, dance two two-steps half around so M is facing COH and spot turn on last step of meas 6 to assume LEFT HAND STAR, M facing wall, W facing COH; repeat circle pattern to end in OPEN pos both facing LOD.

9-12 Fwd Two-Step; Point/Fwd, —, Point/Back, —; Fwd Two-Step; Point/Fwd, —; Touch, (to Closed) —;

Progressing LOD dance one fwd two-step; keep wgt on L and point R toe fwd to floor (lean back slightly as you point), —; point R toe back (lean slightly fwd as you point), —; repeat meas 9 and 10 starting M's R except on last 2 cts of meas 12 face partner and touch L toe beside R foot assuming CLOSED pos, M's back to COH.

13-16 Two-Step Turn; Two-Step Turn (to Half Open); Walk, —; 2, —; 3, —; 4, (to Closed) —;

Dance two R face turning two-steps to end in HALF OPEN pos both facing LOD; walk fwd 4 steps L, R, L, R in a slight "Charleston" style by keeping knees together and kicking heel back and out before stepping directly in front of other foot, alternating feet for the 4 steps (use caution not to be too exuberant when using inside feet so as to avoid kicking

partner), to end in CLOSED pos M's back to COH.

17-20 Two-Step Turn; Two-Step Turn (to Half Open); Walk, —; 2, —; 3, —; 4, (to Semi-Closed) —;

Repeat action of meas 13-16 except end in SEMI-CLOSED pos facing LOD.

21-24 Rock/Fwd, —, Rock/Back, —; Shuffle-Rock Away; Rock/Fwd, —, Rock/Back, —; Shuffle-Rock Together (to Closed);

Rock fwd LOD stepping L across in front of R, —, keep L leg crossed in front as you rock back in RLOD on R, —; release partner as M moves twd COH (W twd wall), keep knees straight as with rocking motion and small steps rock L to side, rock R behind L, rock L to side (partners face diag twd each other and LOD); rock fwd LOD stepping R across in front of L (this turns partners slightly back-to-back and remain facing this direction to last step of meas 24), —, rock back in RLOD on L, —; move twd partner with "Shuffle-Rock" starting M's R turning to face partner on last step and assume CLOSED pos.

25-26 Two-Step Turn; Two-Step Turn (to Semi-Closed);

Progressing LOD dance 2 R face turning two-steps to end in SEMI-CLOSED pos facing LOD.

27-32 Repeat Action of Meas 21-25, except end in BUTTERFLY pos, M's back to COH, to repeat dance.

DANCE GOES THROUGH THREE TIMES

Ending: Turn Away, —, 2, —; 3, —, 4, —; Bow and Curtsy

Making small circle release partner and turn away (M L face, W R face) with 4 walking steps, L, R, L, R, join M's R and W's L hands for Bow and Curtsy.

FUN MIXER

SCATTERBRAIN MIXER

By Manning and Nita Smith, College Station, Tex.

Record: SIO 3129

Position: Varsouvienne, facing LOD

Footwork: Same, starting L

Meas.

INTRODUCTION

1-4 Wait; Wait; Bal Fwd L, Touch R, Balance Bwd R, Touch L; Balance Fwd L, Touch R, Balance Bwd R, Touch L;

PART A

1-2 Run, 2, 3, Brush; Run, 2, 3, Brush;
In VARSOUVIENNE pos run fwd L, R, L, brush R fwd; run fwd R, L, R, brush L fwd.

3-4 Step, Swing, Step, Swing; Step, Swing, Step, Swing;

Step fwd on L, swing R fwd and slightly across L, step fwd on R, swing L slightly across R; step L, swing R, step R, swing L.

5-8 Run, 2, 3, Brush; Run, 2, 3, Brush; Step, Swing, Step, Swing; Step, Swing, Step, Swing;

Repeat action of meas 1-4.

PART B

- 9-10 Side, Close, Cross, —; Side, Close, Cross, —;**
Still in Varsouvienne pos and turning to face wall, step swd in LOD on L, close R to L, cross L over R to face RLOD with W on M's left side and with hands still joined, hold one count; turning to face wall step to side in RLOD on R, close L to R, cross R over L to end facing LOD in original starting pos, hold one count.
- 11-12 Step, Close, Step, —; Step, Close, Step, —;**
In Varsouvienne pos do two fwd two-steps.
- 13-14 Side, Close, Cross, —; Side, Close, Cross, —;**
Repeat action of meas 9-10.
- 15-16 Step, Close, Step, —; Step, Close, Step, —;**
Releasing L hands M does a two-step in place as W two-steps twd wall turning R face to begin small circle twd M behind; releasing R hands M two-steps fwd to new partner as W continues R face turn with one two-step to end facing LOD with new partner in VARSOUVIENNE pos ready to repeat dance.

NOTE: If mixing is not desired, on meas 15-16 M will do two fwd two-steps as W takes one fwd two-step and does a R face twirl in 3 steps, holds one count, to repeat the dance.

DANCE REPEATS 6 TIMES. Last time thru Bow and Curtsy to new partner.

JIVY

BILLY

By Doug & Elsie Anderson, Calgary, Alberta, Can.

Record: Grenn 14040

Position: Open, facing LOD

Footwork: Opposite, directions for M

Intro: Wait 2 meas; Apart, —; Touch, —; Together, —; Touch, —;

Meas.

- 1-4 Heel, —; Toe, —; Step, Close, Step, —; Heel, — Toe, —; Step, Close, Step, —;**
Place L heel well forward in LOD leaning body back; then point to RLOD with L toe leaning body fwd; do 1 fwd two-step L, R, L; repeat heel, toe starting with R heel; do 1 fwd two-step, R, L, R.
- 5-8 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Turning Two-Step; Turning Two-Step;**
M starting L and going twd COH do grapevine stepping to L side on L, step R XIB of L, step to L on L ft and touch R beside L at same time clapping hands; step to R side on R, step on L XIB of R, step to R on R ft and touch L beside R turning to face partner in CLOSED pos; do 2 R face turning two-steps L, R, L; R, L, R; ending in OPEN pos facing LOD.
- 9-12 Heel, —; Toe, —; Step, Close, Step, —; Heel, —; Toe, —; Step, Close, Step, —;**
Repeat action of Meas 1-4.

- 13-16 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Turning Two-Step; Turning Two-Step;**

Repeat action of meas 5-8 ending in OPEN pos facing LOD.

- 17-20 Step, —; Step, —; Side, Close, Cross, —; Step, —; Step, —; Side, Close, Cross, —;**

In Open pos stroll down LOD LR; step to L in LOD on L turning to face partner, close R to L and then cross L in front of R to end facing RLOD in OPEN pos; repeat stroll starting on R; repeat side, close, cross to end facing LOD in OPEN pos, M's L and W's R hands joined.

- 21-24 Walk, —; 2, —; 3, —; 4, — (W Twirls Twice); Turning Two-Step; Turning Two-Step;**

M walks down LOD in 4 slow steps, L, R, L, R as W does 2 slow R face twirls under joined hands to end facing LOD in CLOSED pos; 2 turning two-steps L, R, L; R, L, R; to end OPEN pos facing LOD M's L and W's R hands joined.

- 25-28 Step, —; Step, —; Side, Close, Cross, —; Step, —; Step, —; Side, Close, Cross, —;**

Repeat action of meas 17-20.

- 29-32 Walk, —; 2, —; 3, —; 4, — (W Twirls); Turning Two-Step; Turning Two-Step;**

Repeat action of meas 21-24 ending in OPEN pos facing LOD.

Break: (4 Meas)

Apart, —; Touch, —; Together, —; Touch, —; Two-Step Around; Two-Step Around;

Balance apart touch; together touch; two solo two-steps around, M turning L face twd COH, W R face, and back to partner to end facing LOD in OPEN pos.

Sequence: Intro, Dance, Break, Dance, Break, Dance, Break.

Note: on last break, end with bow to partner.

ANOTHER HIT

PATTI PETITE

By Jack and Na Stapleton, Grosse Pointe, Mich.

Record: Windor 4678

Position: Intro, Open-Facing; Dance, Closed pos M facing LOD

Footwork: Opposite, directions for M

Meas.

INTRO

- 1-4 Wait; Wait; Apart, Point, —; Together (to Closed), Touch, —;**

Wait 2 meas in Open-facing pos M facing diag to R of LOD: with M's R and W's L hands joined step bwd away from partner on L, point R fwd, hold 1 ct; step fwd twd partner on R taking CLOSED pos M turning to face LOD, touch L to R, hold 1 ct.

DANCE

- 1-4 Fwd, Touch, —; Fwd Waltz (to Semi-Closed); Fwd, Swing, —; Maneuv, 2, 3 (to Closed);**

In Closed pos step fwd in LOD on L, touch R to L, hold 1 ct; M start R ft and waltz 1 meas fwd down LOD as W steps bwd on L turning 1/2 R face adjusting to SEMI-CLOSED pos; step fwd in LOD on L, swing

- R fwd at same time rising on ball of L ft, hold 1 ct; M start R ft and waltz 1 meas fwd, maneuvering 1/2 R to end in CLOSED pos with M's back twd LOD.
- 5-6 R Waltz Turn; R Waltz Turn (to Open-Facing); Solo Turn, 2, 3; Around, 2, 3 (to Open-Facing);**
Starting bwd in LOD on L, do 2 R face turning waltzes to end in OPEN-FACING pos, M's back twd COH: swing joined hands fwd (M's R, W's L) then releasing, waltz 2 meas down LOD in a slow solo turn, M turning L face, W turning R face to end in OPEN-FACING pos, M's back twd COH.
- 9-12 Waltz Away; Waltz Together (Change Hands); Waltz Back-To-Back; Around, 2, 3 (to Butterfly);**
Swing joined hands fwd, waltz 1 meas down LOD and slightly away from partner; swing joined hands bwd twd RLOD, waltz 1 meas in LOD and twd partner to face; releasing trailing hands and joining M's L and W's R, swinging hands fwd twd RLOD, step bwd in LOD on L (W's R) and continue turning R face (W L face) to a back-to-back pos progressing down LOD; releasing joined hands, complete the R face turn (W L face) down LOD to end in BUTTERFLY pos, M's back twd COH.
- 13-16 L Waltz Bal; R Waltz Bal; Twirl/Vine; Thru, Touch, —(to Open-Facing);**
Start L ft to side in LOD, step on R XIB of L (W also XIB), step in place on L, swaying slightly to the L; repeat with R ft twd RLOD and swaying to R; M vines down LOD side on L, behind on R, side on L as W twirls R face in 3 steps under M's L and her R hands; step thru in LOD on R ft (W also XIF), touch L to R, releasing lead hands and joining trailing hands to end in OPEN-FACING pos, M's back to COH and hold 1 ct.
- 17-20 Fwd, Swing, —; Fwd Waltz (to Open-Facing); Fwd, Swing, —; Maneuv, 2, 3 (to Closed);**
Step fwd in LOD on L ft, swing R ft fwd and diag across L bringing joined hands fwd as partners turn slightly back-to-back at same time rising on ball of L ft; start M's R waltz 1 meas fwd down LOD swinging joined hands bwd to OPEN-FACING pos; repeat action of meas 17; start R ft and waltz 1 meas fwd, maneuvering 1/2 R to end in CLOSED pos M's back twd LOD.
- 21-24 R Waltz Turn; R Waltz Turn; R Waltz Turn; R Waltz Turn (to Semi-Closed);**
M start bwd in LOD on L ft and do 4 R face turning waltzes down LOD to end in SEMI-CLOSED pos facing LOD.
- 25-28 Fwd Waltz; Twinkle, 2, 3; Thru, Side, Behind; Side, Touch, —;**
In Semi-Closed pos waltz 1 meas fwd in LOD; start R ft and do 1 twinkle step in LOD to end in REVERSE SEMI-CLOSED pos; progressing twd RLOD step thru on L (W also XIF), turning to face partner and taking LOOSE CLOSED pos step swd in RLOD on R, step L XIB of R (W also XIB); step to side on R, touch L to R, hold 1 ct.
- 29-32 Bal Back, —, —; Maneuv, 2, 3; R Waltz Turn, 2, 3 (to Closed);**
In Closed pos bal back twd COH on L ft, hold 2 cts; start R ft and waltz maneuver 1/4 R to end M's back to LOD; start bwd in LOD on L ft, do 1 R face turning waltz; start R and waltz 1 meas fwd in LOD as W twirls R face 1 full turn under M's L and W's R hands to end in CLOSED pos M facing LOD.
PERFORM ENTIRE ROUTINE A TOTAL OF 2 1/2 TIMES.
Last time thru omit action of meas 16, step apart and acknowledge following a retarded twirl on meas 15.

GOOD!

THE FOUR CORNERS

By Milton Lease, Palm Springs, California

Allemande left and watch your step
Ladies star, gents promenade
Skip that girl, allemande the next
Gents will star, ladies promenade
Skip that girl, allemande the next
Ladies star, gents promenade
Skip that girl, allemande the next
Gents will star, ladies promenade
Skip that girl and what do you know
Original corner do sa do
On to the next, right and left grand

SURPRISE

By Bob Kent, Warwick, Rhode Island

Side couples do a right and left thru
Turn on around as you always do
Head gents with your corner girl
Go up to the middle and back to the world
Forward again and star thru, split two
Around one line up four
Up to the middle and back once more
The inside two box the gnat
A right and left thru the other way back
Pass on thru, around one
Line up four let's have some fun
Center two square thru
The ends box the gnat, change hands
Left allemande

CONTRA CORNER

TIMBER SALVAGE REEL

(Fallen Timbers)

By Ralph Page, Keene, New Hampshire

1, 3, 5, etc. active — crossed over
Do sa do with the one below
— — — — **Do sa do with your partner**
— — — — **Balance and swing your partner**
— — — — **Down the center with your partner**
— — — — **Same way back and cast off**
— — — — **Right hand star with the opposite couple**
— — — — **Left hand star back to place**

STAR THRU AND CHAIN THRU

COUNT UP

By Bob Daugherty, San Diego, California

Heads pass thru, U turn back
Star thru, eight chain two
Star thru, right and left thru
Star thru and eight chain four (patter)
Star thru, right and left thru
Star thru and eight chain six (patter)
Star thru, right and left thru
Star thru and eight chain eight (patter)
Star thru, right and left thru
Star thru, left allemande

SQUARE BOXES

By Dick Weaver, Honolulu, Hawaii

No. 1

First and third dance into the middle and
back with you
Forward again go right and left thru
Box the gnat across the town
Then square thru three-quarters round
Separate and go round one
Line up four gonna have some fun
Forward eight and back with you
Bend the line, go right and left thru
Face your partner and box the gnat
Right and left thru right after that
Square thru three-quarters and don't be late
Outside two just separate
Round one to the middle for a right and left thru
Box the gnat across the town
Then square thru three-quarters round
Separate and go round one
Line up four gonna have some fun
Forward eight and back with you
Bend the line, go right and left thru
Face your partner and box the gnat
Right and left thru right after that
Square thru three-quarters and don't be late
Outside two just separate
Round one to the middle and star thru
Square thru three-quarters round the land
There's the corner, left allemande

No. 2

First and third a half sashay
Dance into the middle and back that way
Forward again and star thru
Right and left thru the outside two
Dive thru, box the gnat across the town
Square thru, three-quarters round
Left square thru the outside two
Go all the way, count two and two
Bend the line, go up and back
Inside two a half sashay
Everybody star thru across the way
Right and left thru and turn the girl
Dive thru, box the gnat across the town
Square thru three-quarters round
Left square thru the outside two
Go all the way, count two and two
Bend the line, go up and back
Inside two a half sashay
Everybody star thru across the way
Right and left thru and turn this girl
Dive thru, pass thru
Left allemande

STAR THRU STARS

By Ralph Kinnane, Birmingham, Alabama

Couple one bow and swing
Down the middle split the ring
Around just one, line up four
Two and four go forward and back
Forward again, star thru
Circle four you're doing fine
Number four gent break, make a line (facing in)
Forward eight and back with you
Forward again, pass thru
U turn back, pass thru, bend the line
Forward eight and back with you
Just the ends pass thru
Up the outside around two
Hook on the ends and line up four
Go forward eight and back with you
Forward again and star thru
Men star left, girls star right
You've got two stars in the middle of the night
Any old rooster grab your hen
Star promenade, girls join the men
Inside out with a full turn around
Put the girls in the middle when you come down
Roll away with a half sashay, men star same
old way
Girls roll back, left allemande

SINGING CALL

THERE'S A NEW MOON OVER MY SHOULDER

By Bob Augustin, New Orleans, Louisiana

Record: Lore 1027, Flip instrumental by
Bob Augustin

INTRO, BREAK and ENDING:

Head ladies chain across that town
Turn those girls with an arm around
Four ladies chain a grand chain four
And you turn the girls
Side ladies chain across you go
Turn those girls and here we go
Join your hands, make a ring, and circle left
Do an allemande left with the corner girl
Do ci do at home
Allemande left just once again and promenade
her home
There's a new moon over my shoulder
And an old love still in my heart

FIGURE:

First and third lead to the right
Circle up four with all your might
Head gents break, go up and back
Go right and left thru, turn the girl
Cross trail across the land
Allemande left with the corner man
Come back one, promenade and don't slow down
First and third you wheel around
Go right and left thru you roam
Cross trail back, swing the corner, promenade
her home
There's a new moon over my shoulder
And an old love still in my heart
TAG ENDING: And an old love still in my heart

PASS - PASS - PASS

By George Vagtborg, San Diego, California

Four ladies chain across you do
One and three pass thru
Face your partner, pass thru
All pass thru
Face your partner, pass thru
Face your partner, pass thru
Center four pass thru
All eight face your partner
Pass thru, bend the line
Star thru, center four California twirl

OR

Center four right and left thru, pass thru
Left allemande

BREAK

By Dusty Rhodes, Biloxi, Mississippi

Promenade go round the town
Keep on going, don't slow down
One and three wheel around
Form two lines when you come down
Then pass thru across the floor
Wheel and deal and a quarter more
Bend the line and pass thru
Move on to the next, star thru
Eight chain thru (patter)
Then square thru three-quarters round
Allemande left

ARKYITIS

By John Ward, Alton, Kansas

The heads to the right and circle up four
The head gents break and line up four
Number one gent go up, box the gnat
All square thru three-quarters round like that
End facing out then U turn back
Number three gent go up, box the gnat
All square thru three-quarters round like that
End facing out then U turn back
The ends move up and star thru
Allemande left with your left hand

BREAK

By Wally Pickering, Saskatoon, Saskatchewan

Two and Four go right and left thru
Now allemande left the corner maid
Come back one and promenade
Don't stop and don't slow down
Head two couples you wheel around
Star thru the couple you found
Now a right and left thru
Then dive thru, pass thru
And star thru the outside two
Pass thru go on to the next
And star thru that's what you do
Then a right and left thru and turn your gal
And dive thru, pass thru
And star thru the outside two
Now pass thru go on to the next
Cross trail thru and lookout man
There's your corner, left allemande

YOU-ALL

By Joe Barcelow, Ionia, Michigan

Two and four right and left thru
One and three cross trail thru
Go around two and make two lines
Forward eight and back in time
Pass thru, ends cross over, centers turn back
U all pass thru and U all turn back
Allemande left

NEW LOOK

By Tom Tobin, Los Angeles, California

Two and four swing and sway
Finish it off with a half sashay
Heads to the middle and back with you
Cross trail, go around one into the middle
and pass thru
Box the gnat with the outside two
Hold on and start an eight chain thru
Eight chain thru is a lot of fun
If you don't forget where you started from
If you count hands don't hesitate
Just count to eight and when you're straight
Do a right and left thru, turn this date
Star thru, pass thru, go on to the next
Star thru, left allemande, etc.

SINGING CALL

HELLO, HELLO, HELLO

By Willard Orlich, Akron, Ohio

Record: MacGregor 923, Flip instrumental by
Jerry Helt

INTRO and BREAK:

All join hands, circle left, go once around that ring
Circle to the left, all the way back home again
Walk all around that corner girl, see saw your pet
Go to your corner girl then allemande left
And then a grand old right and left-around
That ring we're gonna go
Meet your partner turn her right then
Allemande left that corner maid
Come back one and promenade
What a wonderful word, Hello

FIGURE:

Head two couples forward, come back to the ring
Then you pass thru and turn back, your opposite
swing

Face the sides and split those two around just
one you know

Then you star by the right out in the middle
'round the land you go

Now allemande left your corner, your partner
do sa do

Swing your corner lady, then you promenade
her home

Sing: Hello, Hello, Hello — What a wonderful
word, Hello

Sequence: Intro, Figure twice for heads, Break,

Figure twice for sides

TAG ENDING:

What a wonderful word
It's the nicest ole word
What a wonderful word, Hello

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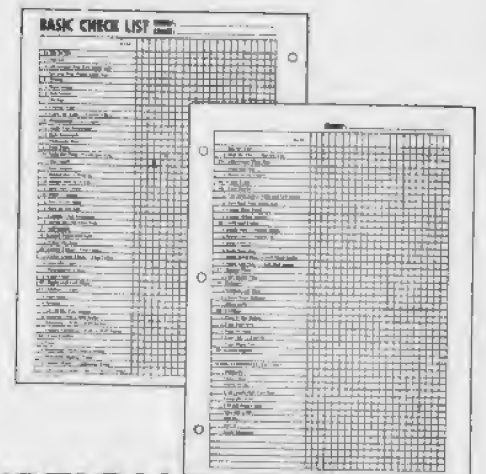
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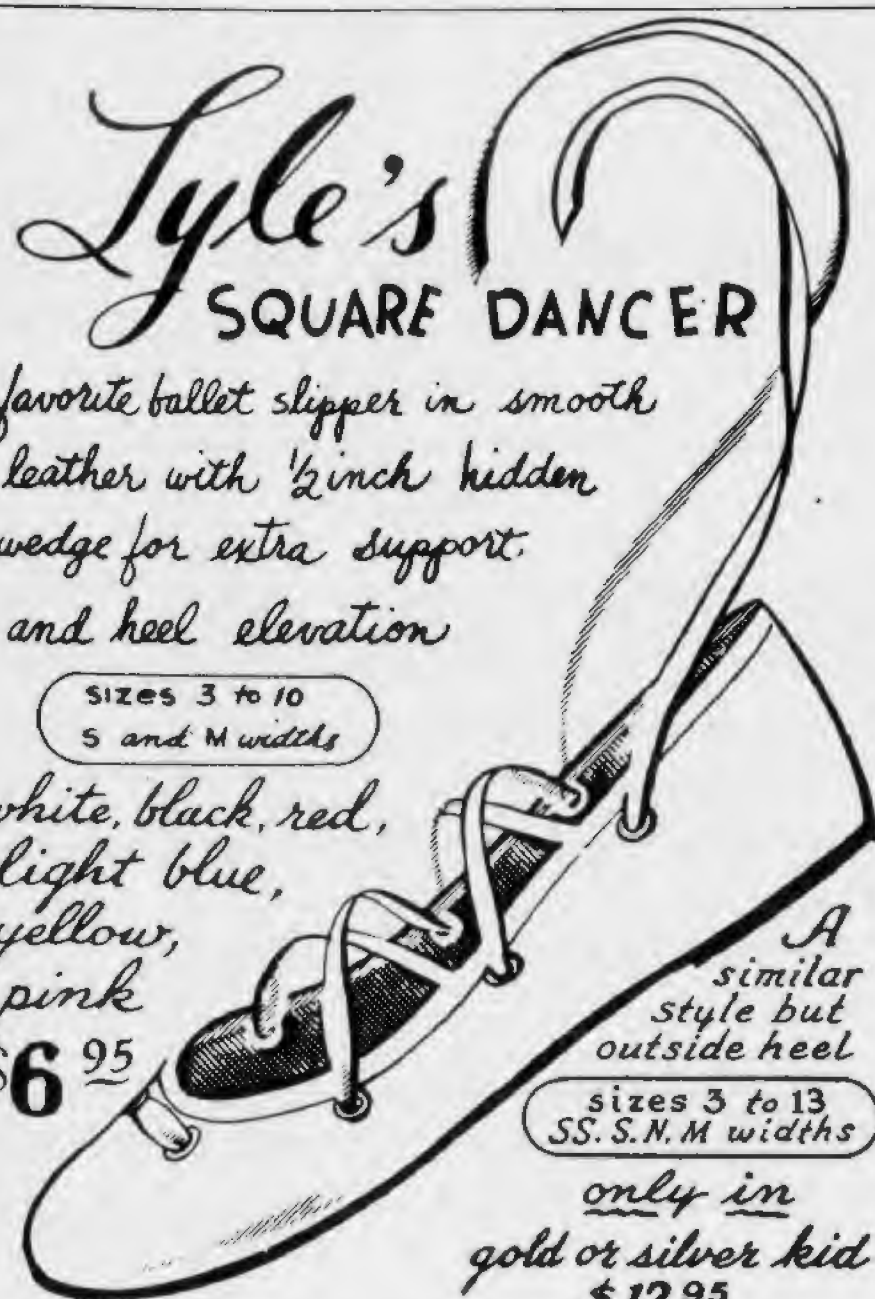
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(Letters, continued from Page 3)

dancing. Since many classes graduate weekly throughout the country, another graduation party is hardly newsworthy. However, we think the readers of Sets in Order would be interested in the fact that a very courageous lady made her first appearance at a square dance here, after a six-year bout with polio.

We welcomed back to square dancing Eleanor Johnson, who adorned the cover of one of the first issues of Sets in Order. Needless to say we were proud to have her at our dance.

Jerry and Darlene Toles
Reseda, Calif.

Dear Editor:

... We as a group of callers feel we should start the new dancers with the best, so where else for a magazine with the most complete information and material than Sets in Order? Thanks from all of us.

George Brooks

Hoedown Callers, Pueblo, Colo.

We appreciate the opportunity of putting Sets in Order in the hands of new dancers. Thanks for the kind words. Editor.

Dear Editor:

While writing I would like to take this opportunity to compliment you on your magazine. Mr. Wilf Robertson and myself have very recently completed giving our first beginners' class which we think was quite successful. We did the instructing and used records for calling as there is no one here who has had any calling experience. We started with seven squares and ended with six very ardent squares of dancers and two of the couples who dropped out were transferred out of town by the nature of their employment. As proud of this record as we are we both realize it would have been impossible for us to achieve it without the help of your



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wonderful magazine and the information we obtained either directly or indirectly from it.

George Griffith

Ocean Falls, B.C., Canada

The articles printed in *Sets in Order* from time to time on the subject of teaching beginners should some day form a nucleus of a handbook for callers — not for specialists with experienced dancers, but something that can be referred to by those working with the beginner. Perhaps one day we can see this long-time dream materialize. Editor.

Dear Editor:

I am quite anxious to know if I can receive my copy of *Sets* via Airmail. I am ready to forward the necessary postage now, re-submit my subscription with airmail included, or what have you. As a relatively new caller in Europe it is important to me — and other callers — to get the current copy of *Sets* as fast as possible. It is the only really good link we have to "what is going on, who is doing what, and what is being played" back home! Any suggestion you can offer would be appreciated . . .

Thank you so much for providing dancers and readers with a real comprehensive digest of square dance news and guidance.

"Jocko" Manning

Frankfurt, Germany

We're pleased to send airmail copies of *Sets in Order* overseas to members of the armed forces with APO and FPO mailing addresses. The domestic airmail rate in these instances is not too prohibitive and our procedure is to charge you just what the additional cost would be. This comes to \$4.20 extra for postage, or a total of \$7.90 per year. This same rate would apply to anyone in any part of the United States as well. Editor.

Dear Editor:

Your remarks in the April 1962 S.I.O. about "Hey No — Don't Let 'Em Go," sound like a

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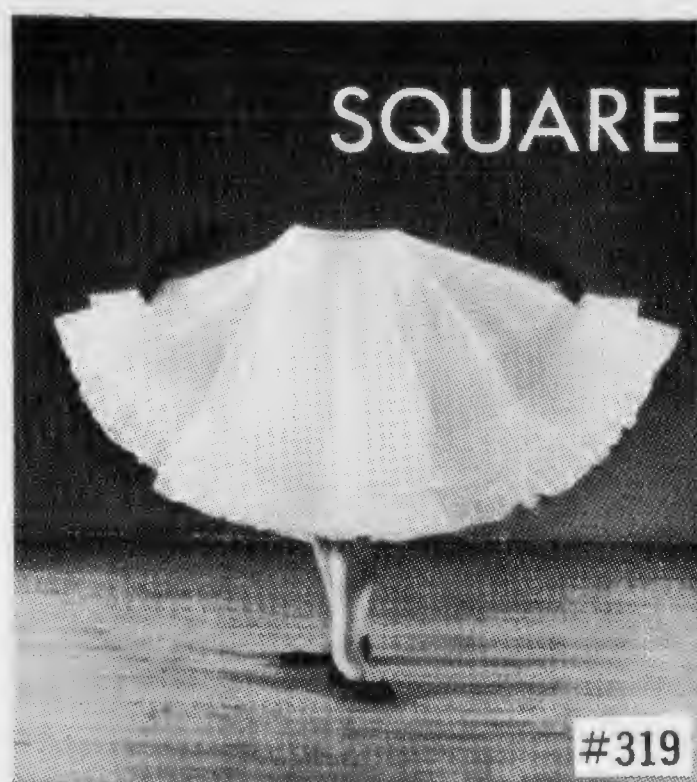
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person stricken with nostalgia. If you were one of the new callers or dancers, Swing, Break That Ring with a Do Si Do and many others seldom used today, would not enter your mind. Sometime in the future many of our old favorites will be re-discovered. Like myself you are afflicted by being an "old timer."

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Charlie Baldwin
Norwell, Mass.

Charlie, editor of the New England Caller, is one of those fabulous individuals who manages to give a good balance of the old with the new.



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Dear Editor:

Want to tell you that I thought there were some good articles in the May Sets in Order under the title of "The Square Dancer Speaks Up," especially, "Square Dancing: A Pattern for Christian Life." This article meant a lot to me.

The 31st of March we were in a very serious car accident on the way to a square dance fes-

tival and most of April I was in the hospital. Without the thoughtfulness and constant visits of all my square dance friends the pain would have been worse. Although I am still walking with the aid of a cane, I just know that one of these days I will be back grasping the hand of a fellow square dancer . . .

Liza Grandstaff
Salina, Kansas

Dear Editor:

I'd like to comment on the letter from Howie Davison printed in the May 1962 issue of Sets

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in Order. I believe that any medium of mass communication has interest in "telling the story" of any activity of general interest and certainly square dancing can be of general interest. I believe that if Mr. Davison would contact his TV station and newspaper and let them know about square dancing and come up with some good news or feature angles, they would be glad to help him promote it to the general public...

Interest in square dancing has increased in the Savannah area. Four teachers recently graduated a total of 150 couples from adult classes

and over 100 teen and sub-teen dancers. Square dancers representing different clubs each week dance every Saturday on a live TV show. So I would suggest to those that feel they are not getting to the general public to go to their TV station and see if they can stir up some interest — or better yet, get someone in the TV station started square dancing and see what happens. I know.

Tommy Thompson
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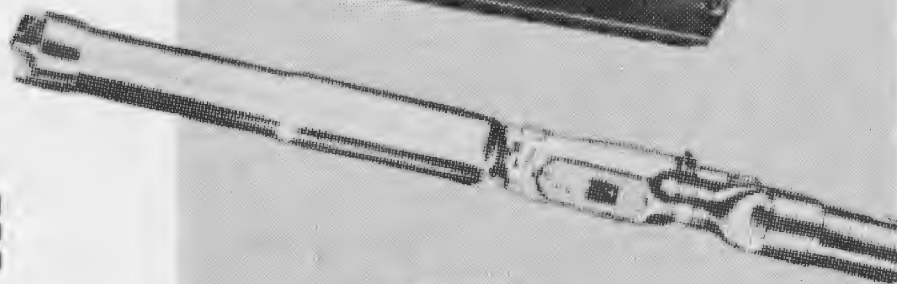
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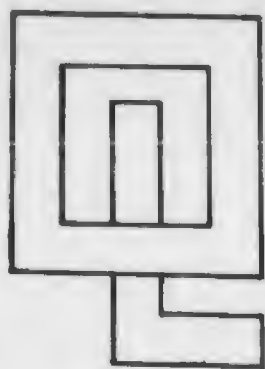
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EARLE THOMPSON

After an illness of about two years, Earle Thompson, long-time Parliamentarian of Associated Square Dancers, passed away on June 22. He and his wife, Pearl, were residents of Sun Valley, Calif. As a practicing attorney, Earle had a ready answer for every question in A-Square-D's vast operation. He and Pearl were instrumental in starting the A-Square-D Catalina Holiday, now a Southern California tradition. Their "indoctrination" week-ends for A-Square-D officers at their mountain retreat at Lake Arrowhead, will also be remembered.

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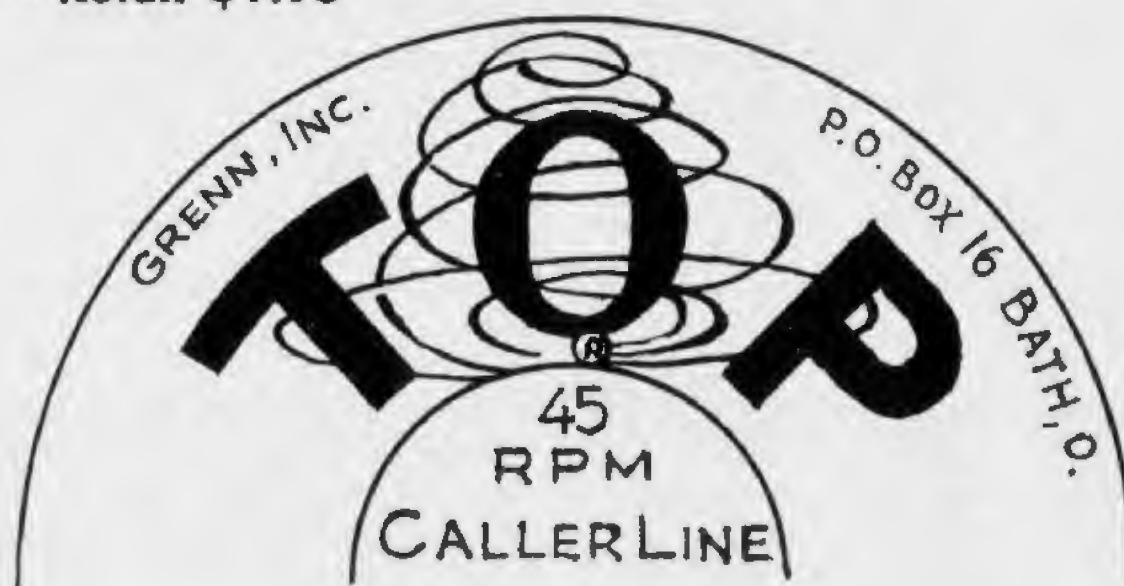
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The CALLER OF THE MONTH



Photo by Photography Center

Harold Bausch — Leigh, Nebr.

HAROLD BAUSCH IS ONE of those callers whose abundant enthusiasm has led him into many paths which have to do with the world of square dancing. Not only does he call in his own area of Nebraska but travels about considerably, calling at institutes and festivals. He has his own record label, Keeno, and his appearances on this have led to an even broader national reputation. Harold's most recent sortie has been into the field of publishing, for he now puts out the Square Dance Reporter with the help of his ever-lovin' taw, Lill.

Having taught upwards of 2000 folks to square dance in his home area, Harold calls regularly for some eight clubs whose membership ranges from 28 couples to 105 couples. His Harold's Squares claims origin for an annual all-night dance on Labor Day eve, called the "Night Owl" dance. The idea has been picked up in several other places.

Harold and Lill enjoy the rounds as well as the squares so they teach them in all of their square dance clubs. They choose carefully those round dances which they feel will be well-received by the square dancers.

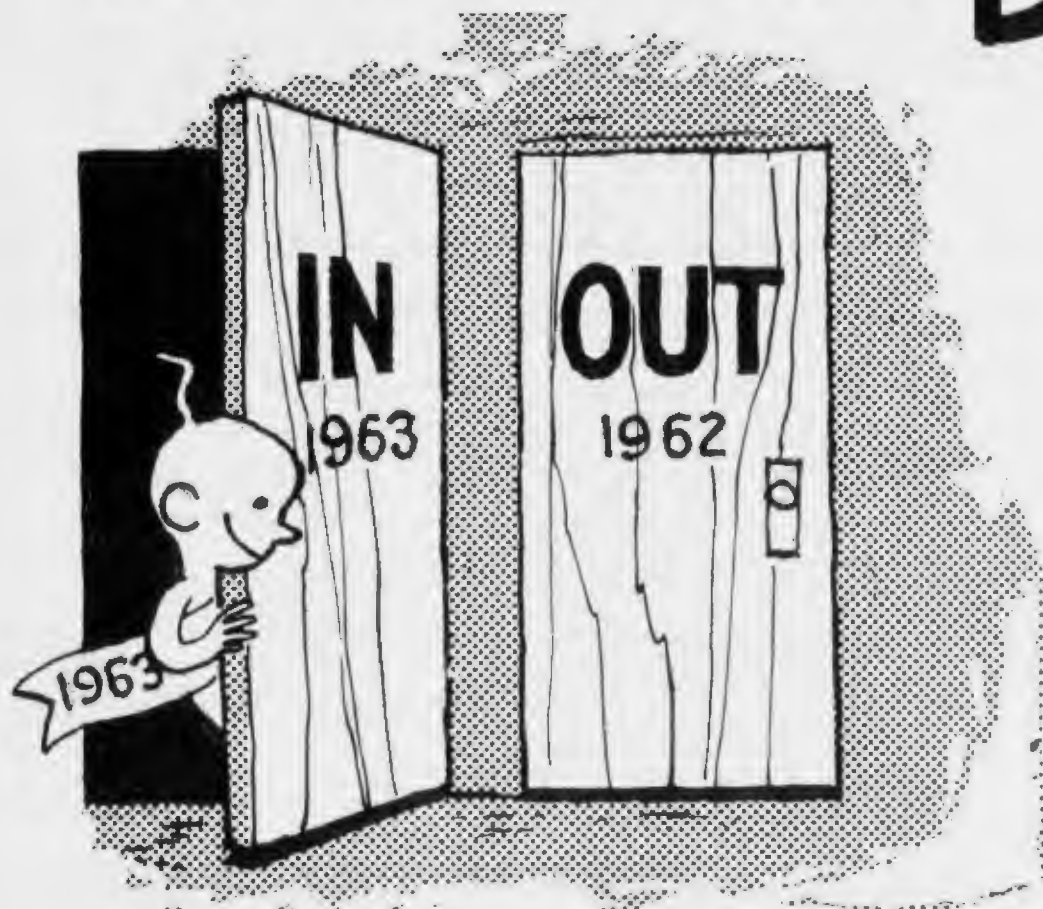
The Bausch's traveling is circumscribed, when possible, to two tours a year — one eastward and one westward from their central U.S. location. They try not to be gone too long from home and family which consists of five children — four girls and one boy. When Harold has to leave his home-based clubs he provides a taped program for the evening — one that he has recorded previously at a club dance.

Harold and Lill entered this most active phase of their experience about 10 years ago and Harold has been calling professionally for about eight years.

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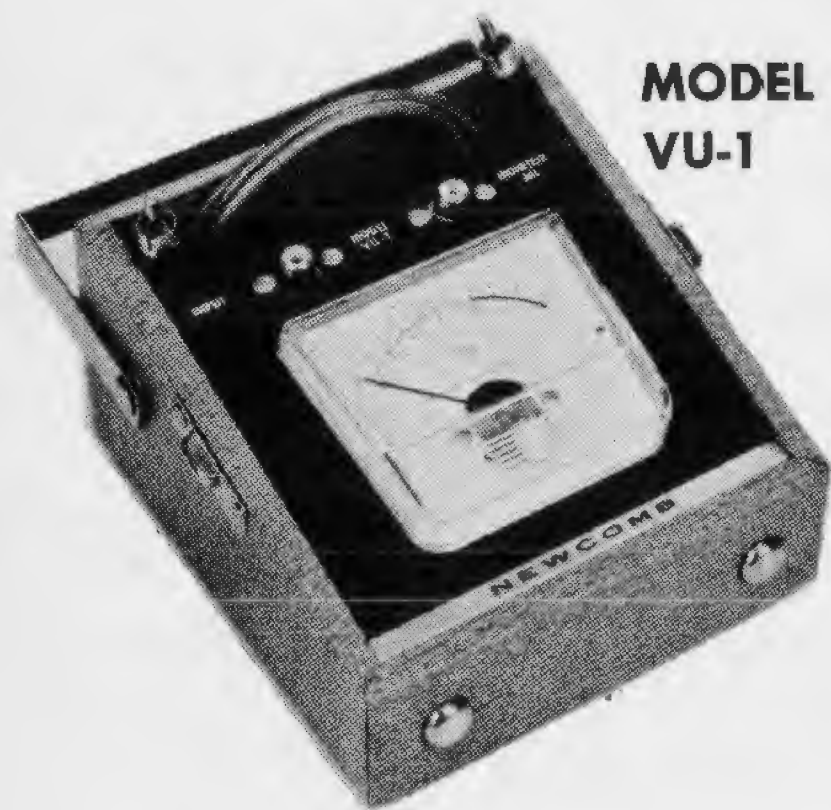
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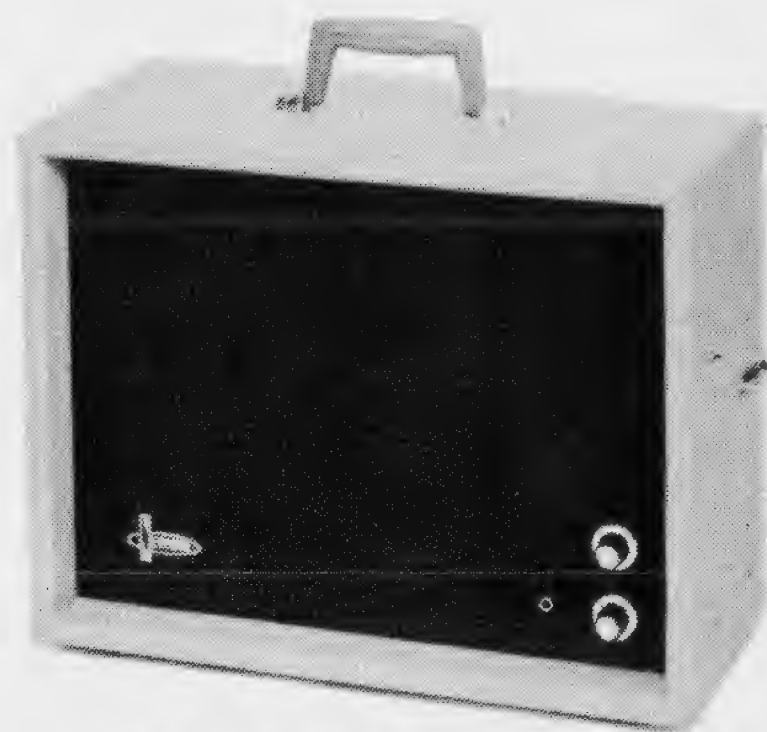
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Jack and Darlene Chaffee — Denver, Colo.

RELATIVE NEWCOMERS to the field of square and round dancing, Jack and Darlene Chaffee have managed to cram a lot of activity into a short span, starting about 1956. They had both been in some type of dancing since they were eight years old and fitted quickly into the square and round dancing groove.

The Chaffees feel that dancing can become most happily a family affair. It is one of the reasons it is so enjoyable for them. Their 15-year-old son John has been dancing almost as long as his parents and just recently he and Kay Parrish (daughter of caller Vaughn Parrish) were on the teaching staff of a Youth Festival.

Jack and Darlene began teaching round dancing in 1960 and have two regular intermediate weekly clubs. They also have one semi-monthly club which they use as a sounding board for new material. They have one beginner round dance class each year and are members of two square dance clubs.

Instrumental in organizing the Colorado Round Dance Assn., the Chaffees are currently its presidents. They are also members of both the Kansas and Missouri Round Dance Assns., and are active in the Denver Area Square Dance Council. They have attended several National Conventions and have been in charge of round dance programs at a number of festivals. They have served in teaching assignments at festivals in Oklahoma and Texas.

Jack and Darlene have not entered the round dance writing picture and do not plan to do so. "There are already more dances than anyone could possibly learn or teach. In fact, many fine dances are being passed by due to this very reason. Then, too, we feel we can look at new material with a completely open mind if we do not have material of our own to think about."

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ASSOCIATIONS FOR YOUTH TEACHERS AND DANCERS

By Helen Statler, San Leandro, Calif.

TWO RATHER UNIQUE associations have been formed in the Northern California area by teachers who make a specialty of teaching young folks to square dance. The idea was born in August, 1960, when four callers met at Bernie Egan's Barn in Hayward, to discuss the plan. In addition to Bernie of Tenderfoot Squares, there were Buck Breault of the Petticoats and Pedigress; Chuck Donaldson of Shuffle Steppers; and the Joe Statlers of Garden Stompers. All the clubs named are junior groups. These four callers elected themselves temporary officers and began telephoning, writing and otherwise contacting other callers who worked with young people.

On Hallowe'en night of 1960 the Youth Square Dance Assn. of Northern California put on their first Junior Stampede in Oakland. Now they have a membership that includes the original charter club callers plus Bob Hunicutt, Robby Robinson and Ed Keen.

The aims of the association are to promote recreation, cooperation and social responsibility for all dancers under 21 who don't qualify for

membership in adult groups. The older teenagers felt out of place with the sub-teens and rejected by the adults. Thru the cooperation of the Northern California Square Dancers' Assn. a meeting of teen-age dancers and adults was arranged. The result of this meeting was the formation of the Young Adult Dancers' Assn. All member clubs are strictly for teen-agers, 13 and up and they run their own affairs, sponsor their own dances and set up standards for themselves, with adult guidance only as needed or requested.

The Youth Square Dancers' Assn. is primarily a caller's group as the children are in the main too young to travel distances to meetings. They hold every-other-month meetings on Sunday P.M.'s, with representatives from each club. Callers present new material and the children vote on a new round to be learned.

Initially about 200 children were involved in this arrangement. The total is now close to 1000, and this does not represent *all* of the junior groups in the area. It is evident that the young folks are interested in a wholesome recreation like square dancing and it is a joy to provide them with a framework within which they can operate and progress.

The Keys To Calling

Written by Don Bell and Bob Dawson

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(On the Record, continued from Page 7)

I NEVER KNEW — Bogan 1140

Key: F Tempo: 133 Range: High HD
Caller: Harper Smith Low LD
Music: Western Jazz — Piano, Violin, Clarinet,
Drums, Bass, Banjo

Synopsis: (Break) Allemande — swing — men star left — star promenade — ladies backtrack — second time, box the gnat — pull by, allemande — promenade. (Figure) Heads promenade half then swing — sides right and left thru — heads half square thru — right and left thru — dive thru — square thru five hands — corner swing — promenade — swing.

Comment: Music is quite jazzy and busy. The call is fast and smooth flowing. The recording is a little high for many callers. The balance between voice and music makes it poor for those who dance to "with calls" records. Rating ☆

WHY DON'T WE DO THIS MORE OFTEN — Sets in Order 125 *

Key: A flat Tempo: 128 Range: High HD
Caller: Lee Helsel Low LC
Music: 4/4 Shuffle — Accordion, Vibes, Trumpet, Guitar, Piano, Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: Music is in same style as "I Don't Know Why" on same label. Dance pattern is smooth and with proper timing by the caller, is quite interesting. Good singers will enjoy calling this one. Rating S.I.O.

OUT BEHIND THE BARN — Western Jubilee 902

Key: C Tempo: 131 Range: High HG
Caller: Charles Drake Low LC
Music: Western 2/4 — Violin, Guitar, Bass, Drums

Synopsis: (Break) Allemande — partner right — wrong way thar — spread star, box the gnat — throw in the clutch — second time turn her by the right — allemande — grand right and left — promenade — swing. (Figure) Heads forward and back — roll away — star thru — pass thru — right and left thru — dive thru — square thru 3/4 corner swing — allemande — weave.

Comment: Music is adequate and dance is well timed and fast moving. Patterns are conventional. Choice of words in patter lines may not be acceptable in many square dance groups.

Rating ☆

MY GAL SAL — MacGregor 922

Key: F Tempo: 127 Range: High HA
Caller: Bob Van Antwerp Low LA
Music: Standard 2/4 — Guitar, Accordion, Piano, Drums, Bass, Vibes, Banjo

Synopsis: (Break) Allemande — swing — promenade — four ladies backtrack — partner do sa do — gents star left — promenade. (Figure) Heads cross trail — U turn back — star thru — do sa do — ocean wave — pass thru — right and left thru — dive thru — square thru 3/4 — corner swing — promenade.

Comment: Music is well played and dance patterns are conventional and well timed. Call is

wordy and not too well metered but is easy to call. Recorded in a much lower key than most of Van Antwerp's recordings. Rating ☆☆

STOLEN HEART — MacGregor 924

Key: B flat **Tempo:** 126 **Range:** High HD

Caller: Don Stewart Low LB

Music: Western 2/4 — Accordion, Bass, Violin, Guitar.

Synopsis: (Break) Allemande—swing—four ladies promenade — turn partner right — allemande — promenade — all four couples backtrack — girls turn back — allemande — promenade. (Figure) Four ladies chain — heads right and left thru — four ladies chain — sides promenade half — four men star across — turn opposite left — swing new corner — promenade.

Comment: This appears to be a re-issue of the instrumental of "Lock My Heart and Throw Away the Key" with a new figure. Music is thin with strong lead. Dance patterns are fun to do and are easy to call. Rating ☆☆

NO NO NORA — Lore 1029

Key: D **Tempo:** 128 **Range:** High HD

Caller: Tom Mullen Low LA

Music: Western 2/4—Guitar, Violin, Piano, Drums, Bass, Saxophone

Synopsis: (Break) Corner do sa do—partner swing — circle — allemande — double grand right and left — promenade the second time you meet partner. (Figure) Heads promenade half — right and left thru — head gents and corner girl go forward and back — square thru — partner do sa do — allemande — pass one — swing next — promenade.

Comment: Music has nice swing but is a little "mushy" in spots. New dance patterns to an old standard. Timing is good but square thru from "wrong side" may cause confusion with newer dancers. Rating ☆

COUNTRY MUSIC'S GONE TO TOWN — Lore 1026

Key: D **Tempo:** 130 **Range:** High HC

Caller: Johnny Creel Low LD

Music: Western 2/4 — Violin, Banjo, Piano, Drums, Bass, Saxophone, Guitar

Synopsis: (Break) Ladies promenade—box the gnat — swing — promenade — heads wheel around — star thru — square thru $\frac{3}{4}$ — allemande — right and left grand — promenade. (Figure) Heads promenade — half way — sides right and left thru — heads pass thru — U turn back — star thru — right and left thru — dive thru — star thru — cross trail — corner swing — promenade.

Comment: Music has good rhythm. The tune is repetitive and resembles several folk tunes. Dance patterns are conventional but callers will have to adjust timing. Rating ☆

FLORIDA — Top 25039

Key: G **Tempo:** 131 **Range:** High HC

Caller: Fred Christopher Low LD

Music: Western 2/4 — Violin, Piano, Drums, Bass, Guitar

Synopsis: (Break) Allemande — swing — men star

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left — partner right — corner left — girls star right — same gent, allemande — grand right and left — promenade — swing, (Figure) Allemande — partner swing — heads lead right, circle to a line — pass thru — bend the line — right and left thru — square thru — corner swing — promenade.

Comment: Dance patterns are conventional and well timed. The music is well played but more to the Western side than usually found on this label. Tune is repetitive and bouncy. The range of notes is not wide but are pitched toward the high side of scale. The "with calls" side is slower (126). Two alternate (more difficult) figures are also provided. Rating ☆

NEW MOON OVER MY SHOULDER — Lore 1027*

Key: F **Tempo:** 128 **Range:** High HB
Caller: Bob Augustin Low LA
Music: Western 2/4 Jazz — Guitar, Saxophone, Violin, Piano, Drums, Bass, Banjo
Synopsis: Complete call printed in Workshop.
Comment: Music is well played with strong after-beat rhythm. Dance patterns are conventional but well timed and smooth flowing. Meter is acceptable and callers who wish can easily make necessary changes to suit individual style. Easy voice range. Rating ☆☆

RIGHT OR WRONG — MacGregor 925

Key: F **Tempo:** 128 **Range:** High HB
Caller: Chuck Raley Low LF
Music: Western 2/4 — Accordion, Guitar, Piano, Bass, Drums.
Synopsis: (Break) Allemande — do sa do — balance — pull by — see saw next — gents star right — allemande — weave — do sa do — swing — promenade. (Figure) Head couples forward and back — turn opposite right — partner left — corner do sa do — ocean wave — box the gnat — change girls — right and left thru — star thru — corner swing — promenade.
Comment: Music has good rhythm and drive and tune has a simple melody. Break is a little rushed in timing (leaving out swing helps). Figure is interesting and fast moving. Rating ☆☆

CAROLINA — MacGregor 921

Key: B flat **Tempo:** 132 **Range:** High HC
Caller: Fenton Jones Low LD
Music: 4/4 Shuffle — Accordion, Piano, Drums, Bass, Vibes.
Synopsis: (Break) Heads half sashay — lead right, circle, ladies break to a line — pass thru — Dixie twirl — circle — ladies square thru — partner swing — allemande for allemande thar — right and left to a star — shoot star — right, left, half sashay — re-sashay — go full around — gents star across — do paso — corner promenade. (Figure) Allemande — do sa do — gents star left — partner double the gnat — grand right and left — do sa do — corner swing —

allemande — girls star right — gents promenade — do paso — thar star — shoot star full around — corner catch all eight — promenade next corner.

Comment: Well played music. Dance pattern is exceptionally fast moving and has a timing error. With some re-writing and a decrease in speed this could be a good dance. Rating ☆

OLD RIVER LINE — Square L 101

Key: B flat **Tempo:** 128
Caller: Melton Luttrell **Range:** High HD
Music: Western 2/4 Low LB
Instruments: Violins, Piano, Bones, Guitar, Bass
Synopsis: (Break) Bow — do sa do — corner swing — gents star left — same girl box the gnat — change hands, allemande — weave — do sa do — promenade. (Figure) Heads swing — promenade 1/2 — right & left thru — heads right, gents hook lefts, travel four in line, once around — bend line — pass thru — Calif. twirl — cross trail — swing corner — promenade.

Comment: Dance moves well and the tune has nice swing. Timing is good but dancer not recently exposed to the "four in line you travel" movement may need a walk thru. Rating ☆☆

COLINDA — Lore 1025

Key: A **Tempo:** 130 **Range:** High HD
Caller: Johnny Creel Low LF
Music: Western 2/4 — Banjo, Violin, Bass, Piano, Saxophone, Drums
Synopsis: (Break) Allemande — right, left for a thar star — shoot star, right, left — four ladies chain — chain back to a left allemande — grand right and left — promenade. (Figure) Heads lead right and circle to a line — pass thru — wheel and deal — center four star thru — same ladies chain — cross trail — allemande — pass one — swing next — promenade.

Comment: A very repetitive tune. With very slight modification the same musical phrase is repeated twenty-eight times (four times each chorus). Call is conventional and danceable. Rating ☆

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DOWN IN OLD MEXICO — Bogan 1139 *

Key: D **Tempo:** 128 **Range:** High HC
Caller: Joe Robertson Low LD
Music: Western 2/4 — Violin, Saxophone, Drums,
 Piano, Banjo, Bass, Guitar, Clarinet
Synopsis: Complete call printed in Workshop.
Comment: Dance is well timed, moves and is
 smooth flowing. Tune is quite repetitive. Any
 excitement will have to be created by caller.
 Rating ☆☆

BIG MAMOU — Lore 1023

Key: E flat **Tempo:** 132
Caller: Johnny Creel **Range:** High HG
Music: Standard 2/4 Low LD
Instruments: Piano, Violin, Banjo, Saxophone,
 Trumpet, Drums, Bass
Synopsis: (Break) Circle — allemande — partner
 right — men star left — partner box the gnat
 — pull by — allemande — weave — prome-
 enade — swing. (Figure) Heads lead right circle
 to a line — square thru $\frac{3}{4}$ — bend the line —
 right & left thru — cross trail — allemande —
 pass one — swing next — promenade — swing.
Comment: Music is rather cluttered and hard to
 follow for an unfamiliar melody. The tune
 has very small voice range spread and any
 caller could call it. The patterns are conven-
 tional but tune and lyrics are uninspiring.
 Rating ☆

MAN SMART (WOMAN SMARTER) — Top 25040

Key: B flat **Tempo:** 128 **Range:** High HB
Caller: Vern Smith Low LB
Music: Western with 2/4 Calypso rhythm — Piano,
 Banjo, Guitar, Bass, Violin
Synopsis: (Break) Allemande — Alamo style bal-
 ances R, L, R, L — grand right and left — prome-
 enade. (Figure) Heads promenade half way —
 lead right and circle to a line — right and left
 thru — pass thru — cast off $\frac{3}{4}$ — cross trail —
 allemande — pass partner — promenade next.
Comment: Dance is a novelty routine in fast
 Calypso style. Music is well played but bottom
 rhythm is not very strong so some of the "Latin
 flavor" is lost. Routines are easy for dancers in
 areas where the use of "cast off" is standard.
 Rating ☆

MAMA BLUES — Belco 103

Key: F **Tempo:** 128
Caller: Ken Golden **Range:** High HC
Music: Western 2/4 Low LC
Instruments: Violin, Clarinet, Piano, Guitar,
 Drums
Synopsis: (Figure) Allemande — promenade $\frac{1}{2}$
 — right & left thru — sides pass thru — around
 one — square thru $\frac{3}{4}$ — allemande — pass
 one — swing next — promenade — swing.
 (Break) Allemande — do sa do — gents star
 left — turn partner $1\frac{1}{2}$ — girls star left —
 do sa do — allemande — promenade.
Comment: Music is adequate but neither it nor

the tune create much excitement. Dance pat-
 terns are quite conventional and the tune is
 easy to sing. Call is wordy in places.

Rating ☆

FRANKIE AND JOHNNY — GO 106

Key: C **Tempo:** 126 **Range:** High HC
Caller: Allie Morvent Low LC
Music: Western 2/4 — Piano, Guitar, Violin, Bass,
 Drums
Synopsis: (Break) Swing — circle — reverse single
 file — four ladies backtrack — men turn in be-
 hind partner single file — girls roll back, alle-
 mande — grand right and left — promenade.
 (Figure) Heads right and left thru — star thru —
 pass thru — do sa do — right and left thru —
 star thru — pass thru — star thru the next two
 — square thru $\frac{3}{4}$ — allemande — right and left
 grand.
Comment: Music has nice rhythm and flows well
 but tune is very repetitive. Dance patterns are
 conventional. To put this one over a caller will
 have to be somewhat of a showman. Rating ☆

GOLDEN ROCKET — MacGregor 926

Key: E flat **Tempo:** 129 **Range:** High HC
Caller: Bill Ball Low LE
Music: Standard 2/4 — Guitar, Accordion, Drums,
 Bass, Piano, Banjo
Synopsis: (Break) Four ladies chain — circle — alle-
 mande — allemande thar, right and left, make
 star — shoot star to a right and left grand —
 promenade — swing. (Figure) Heads star thru
 — right and left thru — pass thru — right and
 left thru — dive thru — star thru — cross trail —
 corner swing — allemande — grand right and
 left — promenade.
Comment: Music is well played and dance pat-
 terns are conventional. Tune is quite repetitive.
 This is acceptable as a singing call but record
 is also very usable as a hoedown. Rating ☆

SOMETHING NICE — MacGregor 916

Key: D **Tempo:** 130
Caller: Chuck Raley **Range:** High HD
Music: Standard 2/4 Low LA
Instruments: Accordion, Guitar, Vibes, Piano,
 Drums
Synopsis: (Break) Around corner — see saw part-
 ner — corner star thru — allemande — pass
 one — swing next — allemande — grand right
 & left — promenade. (Figure) Heads square
 thru — curlique — on to next — Dixie chain —
 two ladies chain — star thru — dive thru —
 square thru $\frac{3}{4}$ — corner swing — promenade.
Comment: Music is well played and tune is a
 standard. Melody has rather wide voice range
 but highest note is very brief and can be
 omitted. Dance patterns move and are both
 directional and well timed. Figure uses an
 "experimental movement" (curlique).
 Rating ☆☆

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TOO MANY SWEETHEARTS — Blue Star 1610

Key: F

Caller: Andy Andrus

Music: Standard 2/4

Tempo: 130

Range: High HD

Low LC

Instruments: Violin, Guitar, Trumpet, Piano, Bass, Saxophone, Drums

Synopsis: (Break) Four ladies chain — chain back — do paso — thar star — shoot star — right & left, full turn — four ladies chain — roll promenade. (Figure) Head ladies chain — heads square thru — with sides star thru — right & left thru — chain — cross trail — corner swing — allemande — promenade.

Comment: Music is well played and dance pat-

terns are conventional. Tune is not too inspiring but is easy to learn and the figures are quite danceable. Rating ☆

HOEDOWNS

ORANGE BLOSSOM SPECIAL — Grenn 12045

Key: A

Tempo: 132

POSSUM SOP — Flip side to above

Key: G

Tempo: 132

Music: Violin, Drums, Bass, Guitar.

Comment: Two driving hoedowns that are well played. Interesting variations that make good dancing but will not interfere with caller. Intro is a little too long and might upset rhythm on needle set backs. Rating ☆☆

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THE CAPER — Blue Star 1617

Key: G

Music: Violin, Piano, Guitar, Bass

Comment: A melodious hoedown with a little more "piano work" than usually found on this label. Flip side is an interesting patter call by Marshall Flippo.

Tempo: 128

Rating ☆

JACK'S ROCKER — Sets in Order 2137

Key: A

Music: Banjos, Piano, Guitar, Bass.

Comment: Jack Hawes plays banjo lead and also assists on the strong after-beat rhythm.

Tempo: 128

Tempo: 128

Rating S.I.O.

ROUNDS

WONDERFUL WORLD — Windsor 4679

Music: (Memo Bernabei) Saxophones, Piano, Trumpets, Bass, Drums, Organ, Guitar.

Choreographers: Larry and Thelma Jessen

Comment: Music is subtle, full and smooth. Waltz routine is well written and interesting. Experienced dancers will like it. The first eight measures are repeated.

TONIGHT — Flip side to above

Music: (Memo Bernabei) Saxophones, Trumpets, Piano, Drums, Bass, Trombone.

Choreographers: Gene and Ima Baylis

Comment: A medium speed two-step played in

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 Called by George Work — Flip instrumental

LAST THREE RELEASES

166 S & SO **WHEN MY BABY SMILES AT ME**, called by Joel Pepper
 167 S & SO **TOOT TOOT TOOTSIE**, called by Bill Saunders
 171 S & SO **LOUISVILLE**, called by George Work

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ballroom style. Dance routine has several parts repeating and most dancers will find it easy.

MISSISSIPPI SHUFFLE — MacGregor 927

Music: (Frank Messina) Accordion, Guitar, Piano, Drums, Clarinet, Vibes, Saxophone.

Choreographers: Roberta and Bob Van Antwerp

Comment: Lively music and a fast moving but not difficult two-step routine. Several parts are repeated.

ALLEGHENY WALTZ — Flip side to above

Music: (Frank Messina) Accordion, Saxophone, Piano, Guitar, Drums, Bass, Celeste, Violin.

Choreographers: Doris and Scotty Garrett

Comment: Music is light and smooth flowing.

Waltz routine is easy with two large sections repeating.

MAPLE LEAF RAG — Windsor 4677

Music: (Pete Lofthouse) Piano, Guitar, Drums, Bass, Accordion

Choreographers: Al and Mary Brundage

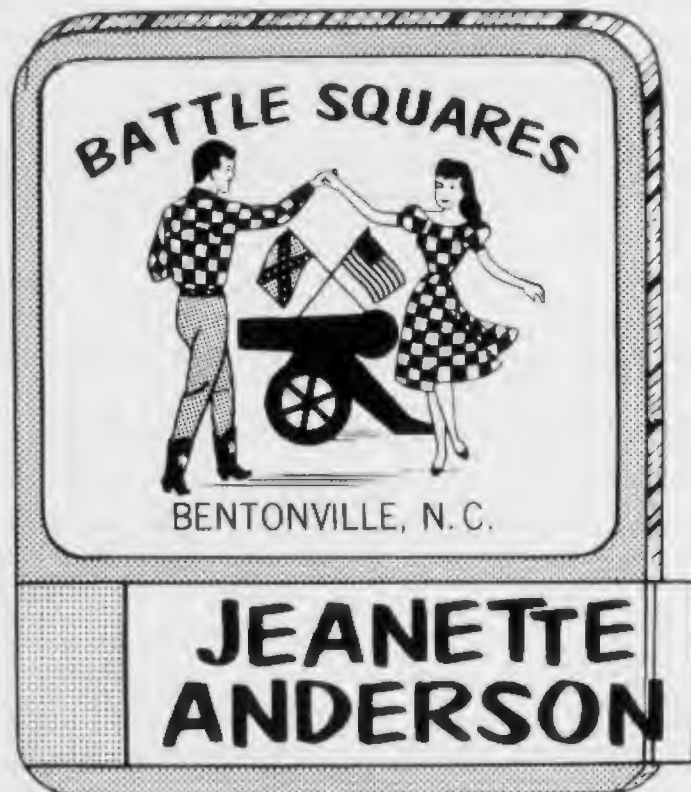
Comment: Ragtime music and a fun routine.

JUST FOR FUN — Flip side to above

Music: (The Rhythmates) Piano, Saxophone, Clarinet, Guitar, Drums, Bass.

Choreographers: John and Molly Pearson

Comment: Tune is "Ain't We Got Fun" and is played in traditional ragtime style. Dance is a novelty routine and includes a "Twist" routine and a four step pivot.



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KISS WALTZ — Windsor 4676

Music: (Memo Bernabei) Saxophones, Trumpets, Organ, Bass, Drums.

Choreographers: Bill Lee and Helen Horn

Comment: A re-do of an old standard round dance routine. The music has much of the same feel as the original record with an improved ending.

PATTI PETITE — Windsor 4678

Music: (Memo Bernabei) Saxophones, Tuba, Trumpet, Clarinets, Organ, Piano, Drums.

Choreographers: Jack and Na Stapleton

Comment: The music and the dance are both smooth flowing and interesting though some dancers will find them slow. The steps are not difficult but no sections are repeated.

FALLING IN LOVE — Flip side to above

Music: (George Poole) Saxophones, Trombone, Trumpet, Accordion, Piano, Drums, Bass.

Choreographers: Tommy and Geneve Thomas

Comment: Dance is a Viennese type waltz. Music is smooth and well played. The tempo is fast but the routine is not difficult.

STAR DUST — Flip side to above

Music: (Memo Bernabei) Saxophones, Trumpets, Piano, Bass, Drums, Guitar, Organ.

Choreographers: Marie and Harold Loess

Comment: Music is a slow two-step and well played. The routine is not long but has no repeats and features several "dips" and pivots.



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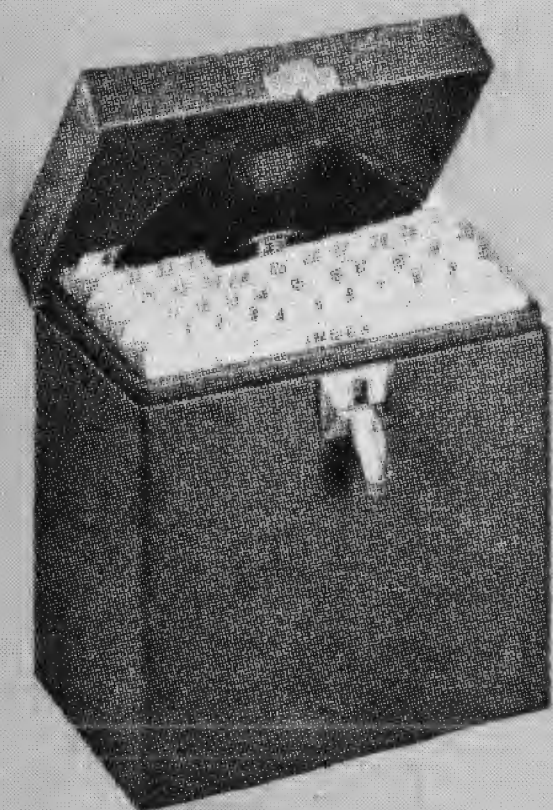


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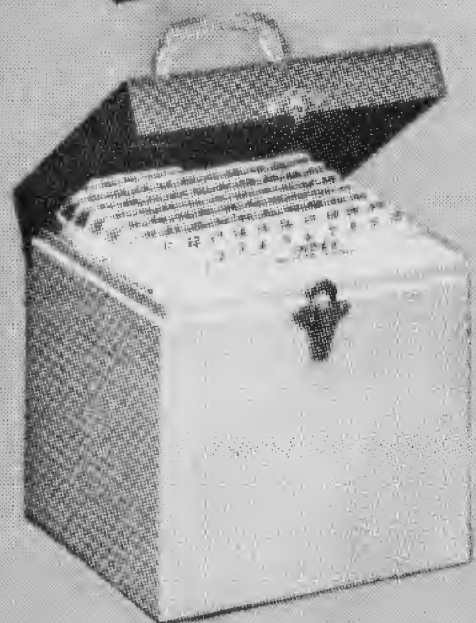
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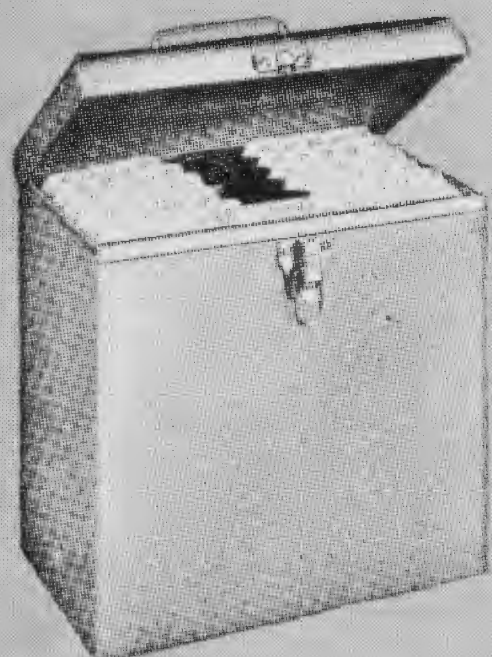
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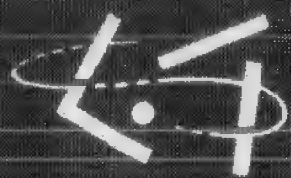
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EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

THIS MONTH WE PRESENT a movement which was never intended by its author to be a basic, but rather was used by him strictly as an experimental figure — possibly as a part of some future singing call. You might like to try it out as shown in the illustrated samples or in various other ways.



SPLIT THE STAR

By Ed Gilmore, Yucaipa, California

When in a left hand star break away from that larger star by staying in a smaller two-hand star with the corner and, moving counterclockwise, end in a wheel promenade.

The first of the two examples here shows a square in an eight hand, left hand star moving forward (1). On the call "Split the Star" each man and his corner girl (behind him) keep left hands joined but release from the larger star (2) moving into a left hand



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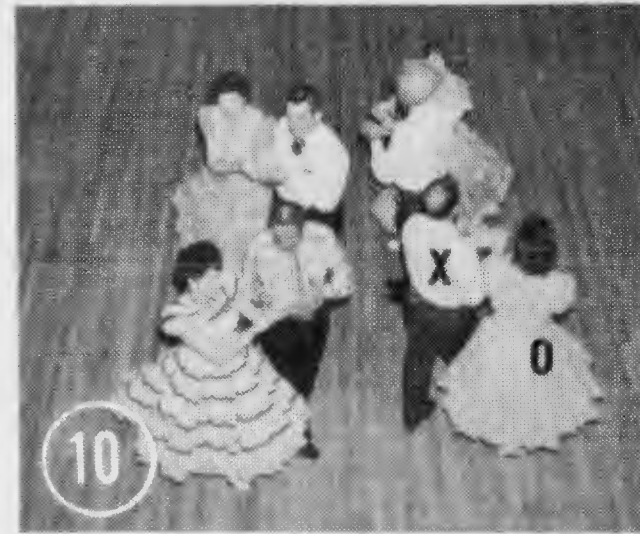
- 8167 WHEELS, by Johnny Schultz
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- 8169 FIRE BALL MAIL, by Dick Houlton
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- 8171 LITTLE DUTCH GIRL, by Vernon Harris
- 8172 EVERYBODY'S SOMEBODY'S FOOL, by Wayne West
- 8174 IF YOU DON'T SOMEONE ELSE WILL, by Jack Petri
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- 8176 MY SISTER KATE, by Bill Peters
- 8177 YES SIR, by Johnny Schultz
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pigeon wing star with this person (3). Each couple turns completely around (4) ending with the men doing a half left-face turn (5) into promenade position and direction (6).

Under different circumstances the heads have joined the side couples in a left hand star (7) and as each star of four moves counterclockwise, independent of the other star, the caller gives his call to "split the star." Each man retains the hand of the girl behind him and with her makes a two-hand star moving counterclockwise (8). After moving full around the men independently left face turn (9) and end in promenade position (10) as before.



Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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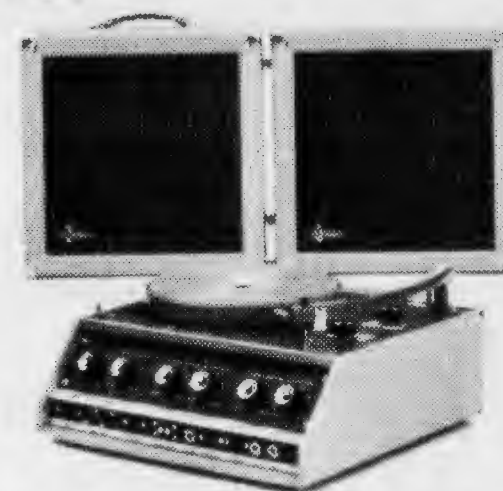
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WASHINGTON ROUND DANCES

Round dancers always seem to enjoy knowing who is dancing what where so we pass along this list of round dances programmed for the Washington State Festival at Vancouver on June 22-25: Silk and Satin, Rainier Waltz, Very Chic, Dreams of Happiness, Medley in 3/4 Time, Lady be Good, My Baby Just Cares for Me, Siesta in Sevilla, Piano Roll Waltz, Santa Barbara Waltz, Lonesome Mama Blues, Kon Tiki, Chop Suey Polka, White Dove Waltz, Happy Waltz, Hot Lips, Shortcake, Joey's Side

Step, Yogi, Pazzo Pazzo and Our Love Song.

10TH CALIFORNIA STATE CONVENTION

Planning for the 10th Annual California State Convention is now under way. This affair will be held in Long Beach on May 31, June 1 and 2, 1963, with the Long Beach Convention Bureau solidly behind it. Committee chairmen have been assigned and publicity wheels are rolling. The General Board consists of the Bill Tickells, Stan Pietroskis and Wes Hicks'. The Advisory Board includes Bob Van Antwerp, Travis Snodgrass and Bob and Golda Morrison.

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- 1619 — BILL BAILEY**
Flip side (Round)
Star Dust Mixer

- 1620 — BY THE SEA**
Caller: Glynn Byrnns
Flip instrumental
- 1621 — BLUE EYES**
Caller: Al "Tex" Brownlee
Flip instrumental
- 1622 — DOWN YONDER IN
NEW ORLEANS**
Caller: Al "Tex" Brownlee
- 1623 — GIVE MY REGARDS
TO BROADWAY**
Caller: Jim Brower
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- 1141 — YOUR LIPS TELL ME NO NO**
Caller: Nathan Hale
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- 1142 — MINNIE THE MERMAID**
Caller: Nathan Hale
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